

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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THE NEW YORK MIRROR.

LIFE IN LONDON.

[FROM OUR OWN CORRESPONDENT.]

GARRICK CLUB, LONDON, March 18.

Until Easter Monday there is nothing to mention in the amusement world. England, home of the Episcopal Church, and London, grand head-center of the feasts and fasts of the High Church, is given over for this and Holy week to the rites and ceremonies of religion.

No matter how derelict my Lady has been throughout the season, never mind how sad a life his Lordship has led, Holy week takes them sharply in hand, and her Ladyship is found at the Altar on Easter Sunday, and his Lordship attends to his stations and adheres to his prayer-book until the emancipation day of Easter Monday.

Then the world of fashion comes forth, renewed in vigor, to prance gaily through three hundred and fifty-eight days of froth and frivolity, as reward for the sad seven of Holy week.

It seems to me likely that your readers, sauntered somewhat with theatrical matters, may like for the nonce to hear something of the great churches of old London-churches which are thronged daily at the present time, churches that will be marvels of floral decorations at Easter, and in which the noblest voices of the musical world will be enlisted for the Easter anthems.

First and foremost necessarily comes the gorgeous architectural triumph of man, known to the world as Westminster Abbey. There are choral services the year round, morning and evening, and at Easter-tide, the Westminster takes on new glories. That grand building has been an object of worship with me since boyhood; my childish eyes took in its immensity as a "house not made with hands," and since that far off time, its noble, calm height lying away above, the bustle of the city jarring at its feet, has been a constant comfort to my jaded soul.

I have been out under the electric lights of the bridge, gazing at it in the moonlight. I have dimly discerned its huge outlines in the fog of a London particular. I have been dazzled by the noon-tide sun dancing on its countless spires and numberless windows, and in all phases it has exerted an elevating influence on heart and soul.

Westminster Abbey (the minster end), is supposed to have been built in the time of Edward the Confessor, near the year 1055. Additions were made by Henry III., carried on by Edward I.; the greater portion, however, dates from the Fifteenth century, after which Richard III. and Henry VII. took up the work.

The coronation of all English sovereigns has always taken place in the centre of the choir beneath the central tower.

Within itsondrous transepts lie the most famous dead of England, and certainly beneath those solemn arches, if there is peace beyond the grave "after life's fitful fever," there must it be found.

Amid the ashes of royalty, where stand the tombs of Henry Seventh, of James First, of Edward, the supposed founder, of Queen Elizabeth, Queen Mary, Charles Second, "William and Mary," and later sovereigns, it is but a moment's walk to the slabs let into the pavement above that kingly trio of authors, Charles Dickens, Samuel Johnson and Macaulay.

One of the most remarkable tombs of the hundreds, costly and magnificent, to be found in Westminster Abbey, is a modern one, erected to Mr. and Mrs. Nightingale, designed by a French sculptor named Roubiliac. It represents a huge vault of white marble, into which are let a pair of carved bronze doors. These doors are partly open, and looking down descending steps are seen. But standing on these steps, half-in-half out of the gaping gates, there stands the skeleton Death. Marvelous drapery hangs off the bony shoulders; one skeleton hand grasps the top of the door, while the other is raised high, posing a javelin at a group on the top of the tomb. No words can describe the strange power with which these figures have been wrought, the terrible fidelity with which the ghastly skeleton is produced amid clinging draperies of white marble. The group upon the tomb represents the death-stricken wife sinking into the arms of the distracted husband. Of all the monuments in Westminster the Nightingale tomb is the most striking; and near it, watching its horrors with marble morbidity, is the statue of Siddons as Lady Macbeth.

I was sitting in the shadows of the Poets' Corner some years ago when a party made up of Americans grouped themselves about the slab above Charles Dickens. One of them, a young woman of much emotional action, whom I afterward learned to be Clara Morris, the New York actress, wept great tears and betrayed unusual grief. In her hands she carried a huge bunch of violets, which, with tragic gesture, she strewed broadcast over the pavement; then turning aside quite overcome she leaned her head on a friend's shoulder. In that moment a tidy verger, with a rush broom, swiftly and deftly gathered the whole tribute into a pan. I cannot readily forget the anger and astonishment depicted on the actress' face.

"Why, hang the man," she exclaimed. "That beats the transformation scene in a pantomime—but here we are again, Mr. Merriman."

And again she produced a supply of violets from a basket and scattered them about.

"Go on!" she cried to her party; "go and see the tombs of Noah and John the Baptist. Charles will be de-ora-ed if I hav't to sit here and hold the flowers in t'p of him."

And there she remained, keeping off the officious violets for nearly an hour.

After Westminster comes St. Paul's. Within the mighty space devoted to public worship 5,000 people can find room. The monuments are many of them interesting, but the pilgrimage to the dome is its chiefest attraction, and the famous Whispering Gallery, where the faintest utterances breathed at one spot are distinctly audible exactly opposite across the vast circle.

At St. Martin's in the Fields lie the remains of Nell Gwynne, Fauquier, the dramatist, and "Jack Sheppard." People often stand before that tombstone and wonder if Blueskin may not be lying near.

The Temple Church is another vestige of the past—one not much known to the stranger within our gates, since they can only be admitted to divine service on Sundays and festivals by introduction of a member of the Inner or Middle Temple. The effigies lying about each side the central aisle are the best existing authorities for the garments of those days, especially those worn by military men. Oliver Goldsmith is buried here, and the shade of "poor Nell" is favored by beautiful music. A mighty organ of 8,334 pipes is played by Mr. Hopkins every Sunday, and sweet-voiced choir-boys attend on the altar.

St. George's, Hanover Square, is always a favorite with fashionable ladies. The legends of its marital qualities are legion. At Easter the display of lilies will be something great, including as it will the "Jersey Lily," Mrs. Langtry. More handsome women frequent St. George's and St. James' in Piccadilly than any other two churches in London.

At St. Mary-le-Bow, Cheapside, may be heard the famous "Bow Bells," ten in number. The custom has been to ring these bells at nine o'clock p.m. for years and years. To be born within sound of Bow Bells gives the London stamp to a man—who is then entitled to be a "Cockney" in the fullest meaning of the word.

There are, in and about London, nearly 800 churches of the Church of England faith, all of which are making vast preparation for the feasts of Easter.

And in another way the theatres, my particular province to report, are doing bravely. The season is now promising finely. We have seen a piece of blue sky twice in one week, and the most skeptical allow that Spring is actually coming. The sailcloth and ashes of Holy week will be discarded for the floral decorations of blessed Easter-time.

Panthers at Rehearsal.

A reporter visited the Winter quarters of a circus in Philadelphia the other day to take a peep at the animals in private. (The quarters were the same in which the baby elephant was recently ushered into life.) The quill-driver's hair stood as he took note of the following:

An exceedingly pretty woman, the wife of Alfred Still, the animal trainer, was engaged in training five large, sleek, savage-looking panthers. At least three of the evil-eyed brutes were constantly emitting such threatening growls and snarls of rage that words spoken in an ordinary tone in the barn could not be heard.

The woman, clad in a sort of Bloomer costume, was armed only with a small cowhide whip. But in front of the cage stood her husband, holding a long and very strong pitchfork, with two short, sharp prongs, made expressly for reasoning with ferocious animals. Exerted until her cheeks were glowing and her eyes flashing, but without fear, she occupied herself in putting the beasts through their tasks, while he stood by to save her from death or excessive punishment.

"Over, Jack," said Mr. Brougham, noting an instinctive cautionary movement on my part; "he won't bite. Jack is too old for that sort of thing anyway now. Sixteen years old this Spring. Aren't you, Jack? Eh, boy?" and by way of reply and corroboration, Jack leapt into a chair and kissed the face of his master, who fondly leaned over to receive the caresses.

"There is a good deal of speculation, Mr. Brougham, concerning your new drama, Home Rule, and if you are agreeable I should like very much to have a little conversation about it to give to the readers of the New York MIRROR."

Mr. Brougham at once expressed his pleasure at furnishing any information I might desire.

"The piece, I believe, is finished?" I suggested.

"Yes—finished and in the hands of the copyist."

"Is it Irish in its sympathies, is it not?"

"Irish to the core!" exclaimed Mr. Brougham.

"It is Irish, but I think it is original, and is a true picture of the Irish as they are in Ireland, not as they are generally represented on the stage. There is an absence of the boisterous, hat-throwing, shillelah-brandishing, whiskey-drinking element that authors seem to think is of vital necessity in the construction of an Irish play. The tendency toward the introduction of this I have carefully avoided, and in place of the usual boisterousness I have sandwiched in a liberal supply of common sense."

"It is a true picture of this much-wronged people's true condition, and I have written it particularly to introduce the Land Right question. Every man should be permitted to own his bit of earth, I hold, and particularly should this be the case with the sons of Erin, whose ancestry have lived and died on the soil."

"Just now, when public attention is directed toward Ireland and its governmental affairs, is an unusually good opportunity for the production of a drama dealing with the questions that are the source of so much discussion in England and this country," I mildly ventured.

"Yes, and I assure you the subject is a most difficult one to handle properly. In writing a play that is a plain, unvarnished story of Irish life—a story that is thoroughly Irish in spirit and in atmosphere—it is a very delicate matter to avoid treading on somebody's toes. However, I've tried to sprinkle the hard path with enough small gravel to prevent anybody's favorite corns from being hurt."

"If it is not premature, would you mind letting me have a synopsis of the plot of Home Rule for publication?"

"I can give you a brief resume, if you like, embracing the principal points of the piece," said Mr. Brougham, arising from his arm-chair and walking slowly back and forth the length of the room. "The den in machine runs something like this: The scene of course is laid in Ireland, the time fixed at the present day. One Gerald Fitzgerald is the moving spirit of the drama. He is a young Irishman whose early days were spent in the mines of Nevada, where he was lucky, and returned to Ireland with his accumulations, but concealing his wealth from his friends, however. His sister has married a Viscount, an Englishman, who is the bad man, or whatever you like to call him, of the story. The wife has been misused by the husband. He is a type of the English landowner residing in the Emerald Isle, and is altogether a very designing man. Gerald takes his sister, Lady Mabel, away from her husband, on account of repeated insults, and determines to contest the election of the Viscount, who represents his county in Parliament. This, you see, gives me an opportunity to introduce an election scene, with the crowds of people and the speech, all of which tend to give color to the piece."

"The Viscount has a rascally Scotch agent in his employ, who loves in his own villainous way the pretty maid attendant of the Lady Mabel. Then I've brought in some delineations of true Irish character—a small-tentement farmer, his wife and three children. This same farmer has a great influence with the electors, and fearing this might conflict seriously with the Viscount's election, his Scotch agent offers to kidnap the children, and thus divert the farmer's efforts into another direction. He goes in the night to the cottage of the farmer, but the mother having been warned of the plot to steal her children, confronts the would-be abductor, and gives him over into the merciful hands of the peasantry, who punish him well before they have done with him. This same agent afterward, while on his death-bed, is attended by the maid-servant of Lady Mabel, the girl he loves, she having been sent to him by her mistress to nurse him. A fellow who has been the agent's accomplice in many questionable deeds, stealthily enters the room at the moment when the Scotman in a weak voice says: 'You won't know 'till I die how much I love, you,' and gives her a key that he has had concealed under his pillow. The eaves-dropping accomplice here darts forward and wrests the key from the girl. She flees from the place, and the man demands of the agent half the money that he knows to be in his agent's possession. The dying man refuses his demand. 'Then if you'll not

give it me, I'll take it,' and the fellow goes to the strong box with the key he has taken from the maid, opens it and takes out some money and papers. The agent, while he is thus engaged, crawls from his bed and attacks the intruder. They have it hot and heavy. After a short struggle the agent is killed by a blow from an iron bar which his assailant has torn from the window. Lillie, the girl, in the meantime returns—too late—with aid, in the form of a detachment of constabulary. Seeing all hope lost, the agent's accomplice shoots himself, and this furnishes an ending to that scene. The greatest surprise is in the last act, when the Viscount, having been defeated, determines on the eviction of everyone in the township. The women come forth from their houses with their little ones weeping and wailing. There is some murmuring among the people, and the Viscount orders the constabulary to 'shoot them down.' The Sergeant happens to be the accepted lover of Lillie, and a friend to the tenants. He hesitates in giving the necessary orders. 'Do your duty, man, says his Lordship. 'I will,' replies the Sergeant; 'I'll do my duty both to God and Man.' Then turning to the soldiers he commands—'Ground arms, men!' With blinding rage the Viscount orders them to their quarters, and sends for a detachment of soldiers at the barracks. 'Englishmen every one, Ecod!' Troops who all do as they are ordered, he adds. The women seize the carbines left by the constabulary, their leader exclaiming: 'The bullets aimed at the lives of our husbands shall pass through our hearts first, for it's better to fight and die at once than to starve by inches.' Then when the soldiers arrive, I administer a little soothing syrup by having them hang back from firing as ordered by the Viscount, and when asked the reason of their mutiny they reply: 'We are hired as English soldiers to fight men but there is nothing in the articles of war that teaches us that we shall fight women. At this juncture the young hero, Fitzgerald, comes on and learns the cause of the hubbub. The Viscount turns upon him and asks, 'How dare you trespass on my grounds?' To which Fitzgerald answers: 'I am not trespassing on your grounds. I've seen your lawyer, and I've given him the amount of the upset price ye've set upon the lands, and now the whole estate and everything on it is mine. Now, how dare you trespass on my grounds? You'll leave the castle under at once, my lord, and you'll kindly take your live-stock with you, too.' These are in brief a few of the instances I now recall to mind. It gives but a barren idea of the play, but such as it is you're welcome to it."

Just then a knock came at the door, and the buxom servant-maid who opened the front door for me made her appearance bearing a bowl of broth for the dramatist's luncheon.

"Audiences now-a-days," said Mr. Brougham, "like that which is nonsensical and ribald."

"The public taste seems to run in those grooves, sad to relate. After all, it is the desire of the people to find something to laugh at that has brought about the present state of affairs. My play contains very little of the comedy element. I suppressed that so that there should be nothing to conflict with the serious interest, but I think the subject-matter in itself is of great importance, and I am willing, after the people see it, to let it stand entirely on its own legs."

"Have you selected any theatre or fixed any date for its production?" I asked.

"Not yet. My agent, who attends to all of my business, is ill, but the play will probably be heard from before May next."

"You seem greatly interested in the work Mr. Brougham."

"Of course I am, because it is a labor of the heart and a labor of love. I know the true state of the wrongs and evils under which the Irish people suffer. I know them in truth, because I've felt them myself."

"The anniversary of your fiftieth year's connection with the stage takes place soon, does it not?"

"Yes, within a few weeks. I mentioned the fact only to a few friends, but I see it has been published about in the papers. The newspaper men get hold of everything!"

"What was the date of your first appearance?" I asked.

"Let me see," said Mr. Brougham, reflectively; "it was sometime during April in the year 1859; I cannot remember the exact day, but it was somewhere about the middle of the month. The place was the Tottenham Court Road Theatre, London, and the play was Tom and Jerry. I was nineteen then. About that's a long time to look back upon. Melrose and Chapman were the managers of the theatre. Chapman you remember, was the husband of Ellen Tree, who afterward became Mrs. Charles Keane. It was through Melrose that I happened to drift upon the stage. I saw him act in Dublin, and he quite turned my boyish head. Melrose was a very peculiar man, not one that would attract everybody, but I admired him greatly."

"You say the play was Tom and Jerry. What did you do in it?" I questioned, leading the comedian back to his debut.

"Do I played fourteen parts—country man, cestermonger, a sweep, a gentleman, a sailor, and others too numerous to mention. An actor had to work literally in those days. But the conditions are all changed now."

"They are indeed, Mr. Brougham," I acquiesced.

"And the profession has sadly degenerated," he continued. "This is owing to the present state of the public taste. Audiences demanded a form of entertainment that was not in the power of the legitimate actor to give, hence the intrusion of 'vast number of people from the variety theatres upon the boards. Now all are classed under the broad head of professionals."

"Some one told me you were writing an auto-biography, Mr. Brougham, that is soon to be published by Appleton. Is there any truth in the rumor?"

"I have such a plan in view, but just now I am so busy with my other affairs it will have to be postponed indefinitely."

"You seem to be enjoying the best of health, Mr. Brougham."

"Yes, thank God!" he answered, "it is generally excellent. This damp weather, though, makes itself felt a little, now and then, in my bones."

Frank Rogers has written a play for Charles Girard, entitled Heart and Soul, which is to be produced at the Standard in May, under the management of Mr. Etinge.

The cast of the new piece which will shortly be produced at Daly's, under the title of *The Way We Live*, will include Charles Fisher, John Drew, Harry Lacy, Charles Leclercq, George Parkes, Walter Edmunds, J. F. Brian, E. Sterling, E. M. Smith, John Watson, Percy Hunting, Ada Rohan, Maggie Harold, May Fielding, Mrs. Poole, Regina Dace, Maggie Lanner, Georgina Flagg and Misses Weaver, Everson, Knowlton, Remitz, Howard, Hinkley, Vinton and Williams.

A CHAT WITH BROUHAM.

His New Irish Play—The Condition of the Drama.

The cloudy sky and intermittent flurries of sleety rain gave to the outside world a somewhat dismal appearance, as, on a MIRROR mission bent, I rang the bell of a house in Irving place last Monday afternoon, but the trim little maid that answered the summons and directed me up-stairs looked as sunny and bright as one might wish.

"Mr. Brougham's rooms are at the second landing, sir," she said. "Knock at the door where you hear the dog barking."

Up the stairs I stepped, and according to the pretty serving-girl's explicit instructions, knocked at the door from whence proceeded the voice of the canine.

"Come in!" came the response, and your humble servant entered.

I found myself in a large reception room, very light and very airy, tastefully furnished and carpeted; a number of etchings and pictures artistically hung upon the walls; a pile of stray manuscripts upon the table, surrounded by writing materials.

Mr. John Brougham, the eminent comedian and dramatist, was seated in an easy-chair at the moment I entered. The voluminous folds of a handsome dressing gown were gathered about his waist with a silken cord and tassel. He arose and shook me heartily by the hand, and bade me be seated. The dog whose bark had directed my steps followed suspiciously about my legs, giving an occasional ominous growl the while.

"Don't mind Jack," said Mr. Brougham, noting an instinctive cautionary movement on my part; "he won't bite. Jack is too old for that sort of thing anyway now. Sixteen years old this Spring. Aren't you, Jack? Eh, boy?" and by way of reply and corroboration, Jack leapt into a chair and kissed the face of his master, who fondly leaned over to receive the caresses.

"There is a good deal of speculation, Mr. Brougham, concerning your new drama, Home Rule, and if you are agreeable I should like very much to have a little conversation about it to give to the readers of the New York MIRROR."

Mr. Brougham at once expressed his pleasure at furnishing any information I might desire.

"The piece, I believe, is finished?" I suggested.

"Yes—finished and in the hands of the copyist."

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Mirror Letter-List.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saying "Dear." Only such letters are advertised as require stamps, or where the address is unknown.

Albert, Emma
Allen, W. N.
Batchelder Josie
Belden, Clara
Bosser, M. Armand
Burgess, Cool
Brand, Michael
Bennell, C. M.
Cavendish, Ada
Chandos, Alice
Church, Edw. A.
Clark, Harry
Clark, E.
Conrad, Stella
Country, Julie
Curtis, G. J.
Dobson, Frank
Darey, H. A.
Davis, C. L.
Darling, C. W.
Delars, Elm
De Astee, Helen
Gardner, Kitty
Gayler, Frank (2)
Grau & Wolfson
Hall, Clinton
Harkinson, Charles
Hofele, F. W. (2)
Howard, John
Humphreys, Mr.
Hutchings, Alice
Jackson, Minnie
Jackson, Mr. Esq.
King, J. Los.
Kimble, Frances
Levamond, Alfred
MacKay, F. F.
Murray, John
McKay, Andy
Nash, Geo. F.
Pearson, Lilly
Pilling, F. J.
Rowe, Geo. Fawcett
Stevens, Chris.
Scott, Lester F.
Schwartz, Fred
Serge, Arthur
Temple, Louise
Ulmer, Lizzie May
Vauque, Elsie

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANTHONY & ELLIS' UNCLE TOM CO., Mansfield, O., April 1; Newark 2; Lancaster 3; Circleville 4; Chillicothe 5; Parkersburg 7.
ABELLA NEILSON, Cincinnati this week.
ABBEY'S HUMPTY DUMPTY AND SPANISH STUDENTS, Brooklyn this week; Albany 8, 9, 10.
AGNES HERNDON, Shreveport, La., 1; Palestine, Texas, 2, 3; Waco 5, 6; Calvert 7; Bryan 8; Hempstead 9; Brenham 10.
ADA CAVENDISH CO., Chicago this week.
ALICE OATES' OPERA CO., St. Louis this week; Chicago 5, one week.
ADA GRAY & WATKINS CO., Wooster, O., 1, 2; Tiffin 3, 5; Fremont 6, 7.
AN ARABIAN NIGHT (G. H. Cassidy, manager), Wilkes-Barre, Pa., April 1; Lebanon 2; Lancaster 3.
AN ARABIAN NIGHT (under Augustin Daly), St. Louis April 5, one week.

ALVIN JOSLYN COMB., Council Bluffs April 1; Omaha 2, 3; Lincoln 5; Atchison, Kan., 9, 10.
ABBEY'S FAIRFAX CO., Washington, D. C., this week; Philadelphia April 5, one week.
ALL THE RAGE COMB., Lynn, Mass., April 1; Manchester, N. H., 2; Concord 3; Fitchburg, Mass., 5; Nashua, N. H., 6; Portland 7; Milford 8; Attleboro 9; Buckton 10.

BOSTON THEATRE DRINK CO., Detroit this week.

BAIRD'S NEW ORLEANS MINSTRELS, York, Pa., 1; Columbia 2; Lancaster 3; Lewistown 5; Huntington 6.

BERGER FAMILY, Auburn, N. Y., 1; Oswego 2; Watertown 3; Syracuse 5; Rome 6; Utica 7; Poughkeepsie 8; Paterson, N. J., 9; Norristown, Pa., 10.

BOSTON IDEAL OPERA CO., Troy, N. Y., 1; Albany 2, 3; Syracuse 7, 8.

BARNEY MACAULEY CO., Providence, R. I., this week; Fall River, Mass., 6.

BANDMANN CO., Hamilton, Can., 1.

BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS, New Orleans this week.

BUFFALO BILL COMB., Salem, Mass., April 1; Lawrence 2; Manchester, N. H., 3; Lewistown 5; Albany 16, 17.

BARTLEY CAMPBELL'S GALLEY SLAVE CO., No. 1, Madison, Wis., April 1; La Crosse 2; Stillwater, Minn., 3; Minneapolis 5, 6, 7.

BARTLEY CAMPBELL'S GALLEY SLAVE CO., No. 2, Waterbury, Ct., April 1; New Haven 2, 3; Bridgeport 5; Newark, N. J., 6, 7; Wilmington, Del., 8.

BEN COTTON COMB., Indianapolis, Ind., 1, 2, 3; Crawfordsville 5, 6; Decatur 7; Lincoln 8; Pekin 9; Galesburg 10.

BOSTON MUSEUM CO., Hartford, Ct., 1; Westfield 2; Springfield 3; Lynn 5; Salem 6; Taunton 7; New Bedford 8.

COLVILLE FOLLY CO., Memphis, Tenn., 1, 2, 3.

COLLIER'S UNION SQUARE COMB., Washington, D. C., this week; Baltimore 5, one week.

CLINTON HALL'S STRATEGISTS, Cincinnati this week.

CRITERION COMEDY CO., Cleveland this week; Dunkirk 6; St. Catharines, Can., 7; Toronto 8, 9, 10.

CARNCROSS MINSTRELS, Pittsburgh this week; Baltimore 5, one week.

DEANSON THOMPSON, Pittsburgh this week; Danbury, Ct., 5; Hartford 6; Providence 7; Gloucester, Mass., 8; Marblehead 9; Manchester, N. H., 10.

DILLON-BLAISDELL COMB., Danville, Ill., 1; Crawfordsville 2; Green castle, Ind., 3; Cincinnati 5, one week.

DR. CLYDE COMB., Cleveland this week; Rochester 5, one week.

E. A. SOTHERN, Virginia City, Nev., 1, 2, 3; Salt Lake 5, 6; Denver 8, 9.

EMMA ABBOTT OPERA CO., Philadelphia this week; Norfolk 5, 6; Richmond 7, 8, 9, 10.

EDWIN BOOTH, Booth's, New York, this week.

FANNY DAVENPORT AND CO., Albany this week; Williamsburg 5, one week.

FREDERICK PAULDING, Leavenworth, Kan., April 1; St. Joseph, Mo., 2, 3; Atchison, Kan., 5; Lincoln, Neb., 6, 7; Omaha 8, 9; Des Moines, Ia., 10.

FORBES' DRAMATIC CO., Eau Claire, Wis., 1, 2, 3; Chippewa Falls 5, 6; Augusta 7; Neillsville 8.

F. C. BANGS COMB., Pottsville, Pa., April 1; Northampton 2; Wilmington, Del. 3.

GILBERT AND SULLIVAN'S PIRATES, "A" CO., Chelsea, Mass., 1; Lynn 2; Portsmouth 3; Portland, Me., 5; Lawrence, Mass., 6; Haverhill 7; Manchester 8; Worcester 9; Springfield 10.

GILBERT AND SULLIVAN'S PIRATES "B" CO., New Orleans, this and next week.

GILBERT AND SULLIVAN'S PIRATES "C" CO., Baltimore, this week; Washington April 5, one week.

GILBERT AND SULLIVAN'S PIRATES "D" CO., Broad Street Theatre, Philadelphia, long engagement.

GUS WILLIAMS' CO., Chillicothe, O., April 1; Newark 2; Columbus 3; Zanesville 5; Wheeling 6, 7; Oil City, Pa., 8; Titusville 9; Bradford 10.

GRAN'S FRENCH OPERA CO., Montreal 1, 2, 3; Albany 5, 6, 7.

GILLETTE'S PROFESSOR COMB., Chicago, this week; Milwaukee 5, one week.

HAVERLY'S MASTODON MINSTRELS, New York, long engagement.

HAVERLY'S GEORGIA MINSTRELS, Iowa City

Boston.

D'Oyly Carte and his coadjutors have little reason to complain of the reception given to their first performance of The Pirates of Penzance in this city. The Globe Theatre has been occupied by very large audiences, and the hearty approbation bestowed on the performances was, upon the whole, richly deserved. Certain faults I shall be obliged to note, but I desire that my readers will not be led by any criticism or details into forgetting my honest expression of delight with the entire representation. The total and abiding impression produced upon my mind by the performance was one of vitality and richness. The inevitable comparison between the Pirates and Pinafore cannot be avoided. The authors have repeated themselves in almost every character. General Stanley's daughters are duplicates of Sir Joseph Porter's sisters, cousins and aunts. The General is the counterpart of Sir Joseph. Ruth is the double of Little Buttercup. Frederick, like Ralph, has been "mixed up" with a nurse that he loves above his supposed relative; that he is restored at last to his rightful rank, and marries Mabel, who is a second Josephine. There are unquestionably many beautiful numbers in the Pirates, but I do not find that they gain upon acquaintance. It seems to have more of the qualities of an extempore effort than of a composition upon which deep reflection has been bestowed.

Mr. Gilbert's work is the most clean-cut and satisfying, although brief ideas and phrases are made to do service over and over again until they weary by repetition; and his humor is spun out to a length which the want of frequency in its subject does not justify. But Gilbert ought to be a happy man. He is universally considered to have written two of the most popular operas of his generation. Where is the production equal to Pinafore? And for a grand satire upon the human race neither comedy, farce

nor burlesque pure, but compounded of all, presenting in its manifold and everlasting phases of character and action the truest picture of the comedy of human life, commend me to Gilbert. Others may have higher merit and imaginative beauty, but they are totally deficient in that wholesome humorous element which leaven his plays throughout, and make them palatable to all classes. The music has but little to recommend it to notice. It is melodious after its fashion, but its fashion is the absurd one that is rapidly dying out. It is just such music as can be ground out by any fertile composer of the second rank who has a good memory and a moderately-developed imitative faculty. Its harmonies, as a rule, are commonplace, and when Mr. Sullivan attempts to rise above this he mistakes haste and indifference for striking effects. The orchestration is brilliant and flowing throughout, but is neither refined nor masterly. It is fresh and varied, however, and it is the most meritorious feature of the opera. In the music melody is not lacking, but it is not the flowing and continuous melody to which you have been accustomed to hear in Pinafore.

As for the art principles that actuate Gilbert and Sullivan, I believe that they will appear in the eyes of posterity as those who have exhausted their ideas in their great work of Pinafore. Whether it be The Sorcerer, Pirates or Pinafore that is chosen as an example of their powers, it will be found that each work wonderfully resembles the other. The Pirates cast enlists a number of excellent artists. The performance of the principals has gone beyond expectation. Mr. Brocolini made a genuine success as the Patter King. His voice is of good compass, mellow and penetrating in quality. He is a skilled actor, and altogether a most capable artist. J. H. Ryley's efforts as General Stanley were honest ones, and were crowned with a very fair degree of success. His singing of the Patter song was wonderful in its rapid articulation. Mr. Talbot, although a little awkward, worked into the music and business with considerable cleverness. His voice is not very strong, but it is consistent with itself and sufficient for the general demands upon it here made. The Sergeant of Police was very smoothly impersonated by Fred Clinton, and although his humor was broad enough to savor of the burlesque, it was nevertheless genuine, and was cordially received. Blanche Roosevelt is a very beautiful woman, but her voice is not remarkable, some of its qualities being even not too agreeable, and her style of execution bears traces of artificiality and effort which detract from its good effect. As an actress Miss Roosevelt has much to learn. Kate and Edith were beautifully sung and acted by Rosina Brandram and Jessie Bond. Alice Barnet made a satisfactory Ruth, singing and acting in a meritorious manner. The bevy of young girls who make up the female portion of the chorus are as pretty and modest as the women wish to see, while their singing displayed training and perfection in their art. The orchestra under Alfred Cellier was ample, and played with a fascinating clearness and contrast of light and shade. The setting of the Pirates was really superb. The costumes are pretty, careful and correct. The Pirates closed their engagement on Saturday night to a crowded house. Their stay has been a success in every respect. This week, Rice's Surprise Party in Revels for two weeks, and Horrors for one. Miss Neilson follows, and the sale of seats has been very large. I understand that nearly all of the house is already sold, and Manager Stetson reigns triumphant once more.

The Princess Toto, by Clay and Gilbert, has been the attraction at the Boston Theatre. The opera was tastefully put upon the stage. The size of the orchestra is increased by the addition of some of the best musicians in the city, and the chorus is very large, finely drilled and sings in tune. The Princess Toto is a thoroughly amusing bagatelle. Its humor is perhaps somewhat too quiet and too dry to appeal at once to the general taste. Musically considered, Toto is not a chef d'œuvre, but it is a work which will have a long popularity. It is an improvisation not equal, perhaps, to some of those which have been heard here the past few seasons, but still a composition which everywhere shows grace and brilliancy. The orchestration of the operetta shows the hand of a master. Scattered throughout the composition are a dozen or more moreaux, and many of them are of great beauty. It was impossible not to feel a higher admiration for the composer than his conventional brilliancy as a writer of popular ballads ever excited, or not to regret that he had not written oftener in the earnest vein he has here shown he could so well command. The words, as a rule, faithfully echo the sentiments of the music, and this with true dramatic intensity. Gilbert has reasserted his mastery of turning things upside down in this operetta. The construction is good, the situations are well contrived and the dialogue does not particularly run to waste. A vein of graceful poetry and of original fancy runs through the piece, and absurdities of speech and action make it broadly grotesque. The cynical satire, the odd turns of thoughts, the novel surprises in words, the reckless repartee are charming characteristics of this work.

It is true Gilbert's works are very much alike. This, perhaps, is inevitable, for it is the fault of humor that depends solely upon an unvarying style of language for its expression and its effect to become speedily monotonous. The singing of this week did not do the music justice, except in respect to the choruses, which as I said before, were excellently rendered. The perfection with which Leonora Brahams has brought her execution to bear upon the Princess is worthy of the highest praise. Her singing is very agreeable, and no fault can be found with the lady's acting. Mr. Hamilton has never done anything here to compare with his Zaphie. His action was good—his delivery generally fine. H. Montgomery was excellent as the King. His acting reminds one of Sothorn, and one cannot fail to feel satisfied with the actor's conception of the character. Mr. Campbell has a pleasant, light voice, which shows rather a sharp edge, only when forced. He sings carefully and discriminately; his acting is of the merest conventional operatic type. The remainder of the cast call for no particular mention. The opera was beautifully mounted, and the management of the Toto co. deserve great credit for their efforts, although I am very sorry to write that the business has been anything but good. I think that if Toto had come earlier in the season, or if the strong attractions that have prevailed here for the past few weeks had not been pitted against it, a much more profitable season would be the result. This is the last week of the co., and a general good wish go with them.

Mr. Gilbert's work is the most clean-cut and satisfying, although brief ideas and phrases are made to do service over and over again until they weary by repetition; and his humor is spun out to a length which the want of frequency in its subject does not justify. But Gilbert ought to be a happy man. He is universally considered to have written two of the most popular operas of his generation. Where is the production equal to Pinafore? And for a grand satire upon the human race neither comedy, farce

nor burlesque pure, but compounded of all, presenting in its manifold and everlasting phases of character and action the truest picture of the comedy of human life, commend me to Gilbert. Others may have higher merit and imaginative beauty, but they are totally deficient in that wholesome humorous element which leaven his plays throughout, and make them palatable to all classes. The music has but little to recommend it to notice. It is melodious after its fashion, but its fashion is the absurd one that is rapidly dying out. It is just such music as can be ground out by any fertile composer of the second rank who has a good memory and a moderately-developed imitative faculty.

During the whole of last week the box keepers had nothing to do but to say "all sold," "standing room only." The orchestra has been placed under the stage at every performance, their seats being given up to the audience. It has been one of the greatest triumphs in Mr. Booth's career. Boston has done nobly this season. It has been one of the most lucrative for years. What a change from the olden time when only two theatres could get a respectable living, and one of those a museum. The birth of success was like that of Burns' Mountain Daisy.

"Cold blew the bitter biting North."

O how its humble birth.

But like that "Wee modest crimson-tipped flower," "it glinted forth amid the storm," and it grew and thrived because it was rooted in the human heart. When one gets to the theatre to see Mr. Booth, they see man of nobler heart and greater beauty than seen in real life; human life is idealized, and yet you are forced to forget yourself and give your whole thought and attention to the mimic scene. No man goes to the theatre when Mr. Booth is playing without finding an exhilaration from it. Then one can consider that the drama is second to none of the arts. It stands side by side with the pulpit and the press as an educator of mankind. Reason can never make so deep an impression as when it is embodied in action. Now, when speculation seems to be the all-absorbing sentiment of the time it is refreshing and encouraging to see the enthusiasm and good will which has been extended to dramatic art the present season.

Since my last letter Fool's Revenge, Rich and III., Much Ado About Nothing, Merchant of Venice, Katherine and Petruchio, and Richelieu have been presented with Mr. Booth in the principal roles. Mr. Booth was the original Bertuccio (Fool's Revenge) in Boston, and his performance exhibits those qualities of personal magnetism, combined with that artistic finish and dramatic inspiration, that have made him pre-eminent in his profession. Alas! as the cunning, plotting, jester, the fond, affectionate father, he displayed those resources of voice, look and gesture which are only possessed by those who have climbed to the supreme heights of histrionic art. The quiet intensity of his acting and his debonair bearing has never been paralleled on the Boston stage, and in his encounters with Manfredi and the Nobles he manifested a depth of restrained feeling and indignation that proved anew that the profoundest impressions are made by implication rather than by that sound and fury which the great dramatist has set down as signifying nothing. The play, notwithstanding its literary want of finish, is dramatically weak because unnatural. Not but that the love of the father for his daughter, which is the all animating principle of Bertuccio's life, is natural enough, but the bitter excess and intensity of his feelings for revenge is so preposterous and increasing as to thrust him almost beyond the range of sympathy. Notwithstanding this Mr. Booth's conception of the Fool is faultless past comment.

The support was good. James Hardie, O. H. Barr and Kate Meek being particularly excellent. Mr. Booth's Richelieu is to be classed with his Hamlet. I have nothing to suggest. Mr. Booth's art is now mature. He is more satisfying to the judgment than ever; the williness, the subtlety, the courtier-like polish of manner which characterizes the Cardinal Duke, are admirably portrayed. Mr. McCollum's De Mauprat, must rank as one of his best efforts. He was faithful to the character throughout, not stepping outside of it in the meilo-dramatic situations to produce an unwarrantable effect, and the performance was highly satisfactory. Mr. Hardie's Baradas was one of the best performances he has given during Mr. Booth's engagement. Mrs. Bowers Julie was among the best I have ever seen. Mr. Booth has grasped the character of Shylock completely. If not precisely the Jew that Shakespeare drew, he is nearer to it than any living actor. It stands, to my thinking, far above all other impersonations of the character. The effort has faults, and that portions of it, especially those which require the greatest intensity, are too slow and labored. Intelligence, experience, care is everywhere shown in the impersonation. Mrs. Bowers as Portia was seen to excellent advantage; the performance was true in feeling. In her scenes with Bassanio, she was remarkably fine, and in the trial scene she was no less effective and admirable. Mr. Owen has done nothing better in Boston than Launcelot Gobbo. He looked the character exceedingly well. Mr. John Daley must be congratulated for his effort as old Tubal. It is a little singular that Much Ado About Nothing is not more popular with theatre-goers, for it certainly contains all the elements that are usually demanded by those who think the comedies of the present day are flimsy in language and too deficient in plot. The characters strike one as being all portraits from life. They have a vigor and brightness that you may look for in vain in more recent creations, and they lie in the brain long after they have left the mimic stage. Mr. Booth's Benedick was a refined and studied effort, but the part is not one calculated to show his abilities to the best advantage. Mr. Booth is not a good Benedick. His embodiment, or as I should say attempted embodiment, has but few merits to recommend; it intelligence, appearance and spirit; but these were not sufficient to give a Benedick. Mrs. Bowers gave a splendid representation of Beatrice, rising to a degree of power at the end of the fourth act which gained her such a reception from the audience as has rarely been equalled in a Boston theatre. Mr. McCollum, Mr. Hardie, Mr. Barr and Mr. Owen did their work in a most satisfactory manner.

With few exceptions the support given to Mr. Booth has been of the weakest order. If the actors appreciated the poetry and meaning of their lines, they were certainly not able to convey the impression to the audience. Some of the acting was totally lacking in grace and finish. Mr. Booth closed his engagement on Saturday evening, and being called to the front, expressed his gratitude in appropriate words. This week the universal favorites, Mr. and Mrs. W. J. Florence, appear in The Mighty Dollar.

BLOW for Blow was the attraction at the Boston Museum every night excepting Saturday, which was set apart for the benefit of Charles Barron, who was honored with a crowded house. The Celebrated Case was selected for the occasion, with Mr. Barron in his great character of Jean Renaud. His acting displayed, as of yore, judgment, natural pathetic power and much melodramatic intensity, and held the attention of the audience throughout. May Cary, as Adrienne, acted carefully and with skill. Mr. Granville, as Lazare, gave a performance of great merit. The remainder of the cast was exceptionally good. This week, The Lark and Robinsonade. At short notice Mr. Wentworth was obliged to fall back upon the Groves of Blarney, with John T. Hinds and

Mary McWilliams, who sustains the maternal relation to Miss Putnam, is from all I hear of her a very acidulous, meddlesome and generally obnoxious female to have about. When a manager engages Mrs. McW.'s daughter he is obliged to take Mrs. McW., not thrown in gratuitously however, though her services are of no earthly account. You will, I think, be able to draw your own inference why Katie Putnam is not as successful a star as she ought to be. I am forgetting the play and support. Lena is an incoherent adaptation of one of the prolific (in novels) Mrs. South worth's stories, and serves to show off Miss Putnam as well as anything could. J. Jay Simms, who occasionally bursts forth as a star at the Lyceum, Mueller's Hall and other cheap resorts, played the darky Stupe and was quite amusing. Jay is a good banjo player, and if he hadn't attempted to sing I would feel inclined to give him credit for something more than the parting of his name in the middle. W. B. Arnold was good as the stormy old guardian, and W. H. Murdoch thought he looked pretty, but was mistaken, while his acting would have made his alleged uncle, James E., either blush at the relationship or else proceed to give the young man some needed instruction in the elocutionary art. F. J. Wildman and wife, Mrs. J. W. Fox (the Clipper poetess) and others were in the cast. Business light, 29th, W. Gillette and co. in The Professor. Mr. Hamlin's season closes May 1, and then the alterations in the house will be commenced.

Olympic: Sprague's Georgia Minstrels have done a fair business this week. These darkies are a great draw through the Northwest and coin money for Zeke. Billy Ker-sands and James Bland are the main features of the troupe. Bland evidently models after George Thatcher and George Wilson, and they are good men to imitate, Jimmy. The first part was a garden scene, very neatly set, the performers being scattered about the stage and not arranged in the form of a crescent. 29th, S. C. France in Marked for Life, supported by Alice Sherwood, J. C. Leach, G. S. Gray, etc. In the olio are N. B. Shumard and Flora Bingham, sketch "artists"; Jennie Oates, song-and-dance; the Noisenous Four; Charles Schofield, banjoist; and the La Van Brothers, gymnasts. April 5, Alice Oates' co. in the Seesacade, which is to put on as Fanchette the Gypsy.

Central Hall: 30th, occurs the testimonial concert to Jessie Bartlett. Mrs. S. C. Ford, Jessie Couthoni, Mrs. Louis Falk, Jessie Owen, Jules Lombard, C. A. Knorr, C. F. Noble, Philip Fried, Eugenie Dettoode-Rice, Mina Romeois, Charles Heydler, etc. April 2, Apollo Club concert.

Fairbank Hall: 29th, the Mendelsohn Quintette club, assisted by Abbie Carrington, soprano, dedicate this hall, which is in the Central Music Hall block, and will be used for chamber concerts. G. B. Carpenter is manager.

Academy: Oliver D. Byron, the most durable of all the "sensation" stars, has played to packed houses this week in his familiar piece, Ben McCullough. He was well supported by the stock co., J. C. Leach and Miss A. Montgomery. 29th, George W. Thompson of the stock is starred in The Loewenstein, which he has played here before. Mullen and Magee, Lottie Graut and Frank Bush are in the olio. Bush is a great favorite here, and deservedly so.

Lyceum: F. R. Wren, late of Dalziel's Dickie Lingard crowd, has starred here the past week in Washed Ashore. There was "real" rain on the stage. I think some of the water should have been directed through a hose upon the faces of a majority of the audiences present. Wren is not a bad actor, nor is he a remarkably good one. 29th, Wren and Mrs. Job A. Lord in Toodles and My Mother-in-Law.

Halsted Street: Jennie Morton in Nesta past week to crowded houses. Nixon is happy and extravagant in the shape of lusters at Race Brothers.

National: H. Amlar in Counterfeit, to the usual business done here, which is good. 29th, Humpty Dumpty. Fanny Wood is playing here.

Items: J. E. Sullivan and Katie Putnam were divorced 20th. The decree was rendered in the Circuit Court of Du Page county, Illinois. Cause: Too much mother-in-law. Mr. Sullivan dropped into Hamlin's one evening this week after the Galley Slave performance, and viewed with an impassive countenance his former wife's capers upon the stage.—John B. Jeffery, for some years past Superintendent of the Journal job office, has leased the entire concern and will in future be its sole proprietor. Mr. Jeffery's many friends will be pleased to know of this, and will wish him great prosperity.—A gentleman writes me from Ottumwa, Iowa: "Burton Stanley's Juvenile Pinafore was here 16th and 17th, and a sorrier-looking crowd or a poorer show I never saw or heard of. They are completely broken up. Stanley sent his agent to me to see if I wouldn't put up \$100 to keep the show moving. I think they are disbanded ere this. They came very nearly not leaving this place. If Stanley had had money enough to send the children home they would have quit. The poor little things are all sick and ragged, and cried both nights to go home. I tell you, it looked hard. You ought to expose this miserable cuss, Stanley." I agree with you, Mac. The fellow Stanley is pretty well known here, and the disgusting stories told of him are many. Mr. Sutherland, of the P. O. news-stand, acting upon my advice, telegraphed for his children to come home instantly. If they are detained a moment after the receipt of their father's peremptory command the master will be placed in the hands of the police, who will doubtless know how to deal with Mr. (or Miss?) Burton Stanley.—At the Olympic Friday night a rat ran down the stage to the footlights and jumped over into the audience, much to the consternation of the ladies present. For a time there was great confusion.—Flora Newton has joined John Dillon's co.—J. W. Blaisdell was in the city 24th.—Harry Brown, the pugilistic professional, goes to New York with Herne to play Owen Garraway in Hearts of Oak, vice J. R. Spackman. Brown is a tolerable actor, but as a bruiser he is no good.—Harry Mainhall of Herne's co. was married 27th to an Indianapolis lady.—W. H. Stuart's management of Mueller's Hall came to an end 26th. Business has been miserable from the opening, and Friday night just sixty cents was in the house. That settled Stuart.—In a pleasant note from Mr. C. H. Pattee, your Boston correspondent, he informs me that he expects to have his work upon the Boston stage ready for publication in two months. Mr. Pattee expresses it as his opinion that The Minnow is rapidly choking off Byrne's wind. So they all think.—C. M. Collins is in town. He left the Gus Williams party at the desire of Jack Ri-kaby, its manager.—Harry Dochere's benefit took place last night at Hooley's. Dochere is the leader of the orchestra there. Some very queer talent appeared, Harry Pearson's amateur duffers in Othello among the rest. Harry ought

to be in better business than the manufacture of hams.—James A. Devlin, W. J. Hurley and Minnie Edrington, of the Emma Leland co., arrived this week. The rest of the co. are going it on the commonwealth plan.—It is evident that Jumpy Jervis has let up on his lecture racket for the present. No more cases of suicide are reported from the neighboring hamlets.—Emmet has a utility man who sports the imposing appellation of Vivian Vandenhoff. The third annual benefit of Chicago Lodge, B. P. O. E., occurs at Haverly's Thursday afternoon, April 1. Among those voluntering are Ada Cavendish, S. W. Percy, the Froliques, Sid France, Wm. Gillette and co. The Tradegians of Kalamazoo, Gertie Granville, C. T. Ellis and Clara Moore, Gus Bruno, Nellie Larkelle, Lillie West, Sarah Christ, Harry Armstrong, Dolph Levino, Charles Young, Little Mac and others. Dr. Simon Quinlin has charge of the entertainment.—Horne and Belasco's baggage was attached last night just as it was going into the 5:15 train to New York, at the instance of Rose Watson, who claims to have been engaged to play the part of Aunt Betsy in Hearts of Oak. Rose thinks she is out \$200, by Herne & co.'s not making good the contract. Herne says that Watson was incapable; but that lady's lawyer meantime holds the baggage. Herne's attorney will try to compromise the matter Monday.—J. F. Fubbins Wallack is raiding Missouri, playing The Streets of New York.

St. Louis.

Pope's: The Pirates of Penzance drew fairly through their second week, the falling off in the audiences being attributable to the fact that it was Holy week. The public seemed of the opinion that while some of the principals were weak, the choruses were fine, the scenery beautiful and the groupings especially artistic. Rial & Draper's Uncle Tom's Cabin will occupy the house during the week of 29th, and will give matinees every day at low rates of admission. April 5 Kate Clinton will open in Two Orphans.

Grand Opera House: The Two Mothers was presented by the Boston Theatre co. during the week of 22d. The play opens badly, but is worked up to most interesting climax. The wonderfully realistic railroad scene (I use the term advisedly) created an enthusiasm which is seldom witnessed in the walls of any theatre. It is a wonderfully ingenious piece of work by Mr. Prescott, the master machinist of the Boston Theatre. T. W. Keene gave a fine rendition of the dual character of Ravenswood and Burton. It was a very strong and powerful piece of work. Mark M. Price was excellent as Ned Burton, a sot. Mrs. T. W. Barry was more than good, and was honored with recalls every evening. Rachel Noah as Mary Burton was, as usual, good, and Mrs. M. A. Pennoyer showed fine artistic sense as Lady Ravenswood. Business was not what it should have been. Sunday, 28th, the Oates Opera Bouffe troupe open in Le Petit Duc, which will be the chief attraction of the week. April 5, Daly's Arabian Night will be presented.

Olympic: Miss Neilson's re-entre in marked with a succession of crowded houses, notwithstanding the fact that it was Holy week, which is always a bad one in St. Louis for theatrical business. April 5, the Strategists put in an appearance.

Notes and Gossip: Louis Fink of The Pirates of Penzance, while on the stage the other evening, received word of the decease of his mother in New York. The blow was a severe one, but he struggled through with his part.—Cole's Circus will open their season here on April 12.—"The Siege of Paris" show is exhibited at Eleventh street and Washington avenue to fair business.—The Theatre Comique is doing a fine business and presenting a good variety show.—On Sunday night last John McCullough appeared in Richard III., and made a brief speech, stating that he was conscientiously opposed to Sunday performances, but that out of gratitude to St. Louis he yielded to the requests to see him in Richard.—Blanche Stuart of the Pirates co. has "mashed" a large number of St. Louis "bloods." She is certainly a very pretty and charming lady.

—Mr. Louis Nathal will conduct a series of French comediettas and light operas at the Pickwick Theatre during the Summer.—Mr. Philip F. Branson, the young St. Louis tenor who was engaged by Mr. Strakosch for the Thursday concert season on Sunday last and for the evening service, assumed his old place in the choir of the Church of the Messiah. His voice has improved wonderfully since he adopted the concert stage.—Mrs. M. A. Pennoyer, the "old woman" of the Boston Theatre co., is an old St. Louis favorite, having been for several years connected with the stock co. at the Grand Opera House.—Prof. Malmene will have a testimonial concert here on April 6 at Mercantile Library Hall.—George McManus, the buxom and good-natured treasure of the Grand Opera House, has his announcement out for April 24. Fun on the Bristol will be the attraction.—George Heuer, for many seasons assistant treasurer at the Olympic, and a worthy and popular young gentleman, has received a furlough from Charles Spalding, and will act as advance agent for the Colville co. until the close of the season. His health, which has not been good, will be greatly benefited by the opey.—Charles Spalding telegraphed a few days since from New Orleans that his father, the veteran manager Dr. Spalding, was dangerously ill.

Cleveland.

Opera House: The engagement of Maggie Mitchell last week was anything but a great financial success, although the houses were fairly good, with one or two exceptions. No other result, however, could reasonably be expected at that time of the year, when Lenten observances draw from the theatre a large proportion of amusement-seekers. Miss Mitchell's repertoire was certainly attractive enough; Fanchon being given 22d; Little Barefoot 23d (benefit night); Pearl of Savoy 24th; Lorie 25th; Jane Eyre 26th; and Little Barefoot and Fanchon repeated Saturday. The plays were all presented in excellent style, and in each of them the talented star found ample room to display her ability as an interpreter both of the humorous and pathetic sides of human nature. Maggie Mitchell wears well, and I can detect no weakening of the wonderful power she possesses over her audience. They laugh or weep as she portrays with masterly skill the joys and woes of Fanchon, Barefoot or Jane Eyre. The support is, on the whole, an excellent one, and contains a number of people who have traveled with Miss Mitchell for several seasons. The efforts of William Harris, R. F. McClannin, Julian Mitchell, Little Allen, Marion P. Clifton, Annie Mortimer and Marie Kenley are worthy of particular mention, for they proved themselves able to enact a wide range of characters in a very satisfactory manner. W. L. Bowron, the musical director of

the co., succeeded in furnishing some of the best orchestral selections we have heard for a long time. The favorite Criterion Comedy co. pay a return visit this week, opening with Freaks. Caste and A Triple Courtship will also be done during the week. April 5 and week, The Tourists in the Pullman Palace Car.

Academy: I cannot honestly praise Mr. Clinton Hall's Strategists, which was presented to dimly small audiences last week, because it is really one of the flimsiest pieces I ever had the misfortune to witness. Its author (a certain Theo. H. Sayre) evidently abandoned all effort to give his "play" an air of probability, and has placed his leading character in the most absurd and utterly impossible positions. Some of the situations are indeed very laughable and cleverly worked up, but the dialogue is of the trashiest sort, and would hardly be tolerated by the patrons of a third-rate variety house. Mr. Hall is a passably good actor, and understands the art of wearing disguises, and S. E. Ryan as Terrene O'Flaherty is one of the most comical Irishmen I ever saw on any stage; but the rest of the co. appear to imagine that mere "howling" at the top of their voices will pass for first-rate acting, and their attempts to be amusing form a painful subject for contemplation. I wish that I could speak more kindly of Mr. Hall's little co. With a stronger play they would probably appear to much better advantage. This week the Paragon Comedy co. will play Dr. Clyde. Next week the very "courteous" and "obliging" C. L. Graves will present his "dizzy" Queen's Evidence comb. to an assemblage (I predict) of empty chairs. Drink will shortly be produced at this house.

Case Hall: The concert given by members of the Strakosch Italian Opera troupe 23d attracted a fair and highly pleased audience. Litta was the chief feature of the entertainment.

Comique: Jennie Abbott appears the present week in her sensational drama Saved. A medley of variety people will fill out the week of attractions.

Items: The Opera House programme should contain a list of the orchestral selections for each evening.—Litta occupied a box at the Opera House Thursday night. She sang at the Sunday morning Easter service in St. Paul's Church.—A handsome new set of drawing-room furniture has been added to the Opera House stage equipments.—While there is a constantly increasing demand for THE MIRROR, the D. News (at 10 cents per copy) sells very slowly, and the Philadelphia Miracle is scarcely ever seen or heard of.

Cincinnati.

Grand Opera House: Kirby's spectacular Enchantment drew houses comparing favorably with the very best of the season, and that is saying a great deal, as the capacity of the Grand has been fairly tested a number of times since the season opened. The scenery was as grand as it was profuse. The "Fisherwoman's Hut by Night," the last effort of the retired scenic artist, Carlo Ferrarie, is a beautiful work of art, and perhaps the least appreciated. Laurent sings better and stronger than of yore, and he and Blanche Corelli make a natural pair of lovers. Any Lee's sprightliness is a little enchantment in itself. The performance, as a whole, ran smoothly and pleased everybody. Enchantment holds the boards Sunday and Monday nights. Tuesday, 30th, Adelaide Neilson in Cymbeline. April 5, Colville's Folly co. April 12, Tourists.

Pike's: Freak-quented this week very moderately by theatre-goers. The Criterion co.

in Freaks drew smiles that were audible from individuals who never or seldom smile. Miss Sylvester is really wonderful in her eccentric displays, and the best we have ever seen, and we have seen them all. F. F. Mackey, the editor whose freak is hatred of women, kindled in us a freak of admiration of him. A. H. Canby, the artiste, is a model of ease and gracefulness on the stage. As for the remainder of the cast, especially the women, we take sides with Mr. Theodore Crank, the editor of the Bugle, Monday evening, the Strategists. April 5, Cincinnati.

Heuck's: Mitchell's Pleasure Party is composed of William Gill, Francis Wilson, Charles H. Drew, Elinor Deering and Amy Gordon. The entertainment is something after the style of the Troubadours, and quite refreshing. Large houses have been the rule during the week, and Our Goblins; or, Fun on the Rhine in Germany, afforded abundance of fun over the Rhine in Cincinnati, 29th, Richmond & Von Boyle in Our Candidate; Maud Granger in Galley Slave; no date announced. Rentsantley Specialty co. in April, 12, Alice Oates.

Colliseum: The stock co. in Two Orphans drew a regular fair house throughout the week. The piece was well put on and well performed. 29th, N. S. Wood in Bay Detective.

Vine Street Opera House: Doing a very fair business, it being the only variety there now open in the city.

The Budget: Through the mismanagement of parties having the matter in charge Enchantment was not ready for presentation on Monday night, and the public were not made aware of the fact until they faced the placard on the closed gates at the time announced for the opening. The evening was devoted to rehearsal, which lasted until 2 o'clock Tuesday morning. Had Mr. Miles not been confined to his bed the atmosphere of the stage would have been filled with his usual dash and enterprise, and the Grand would not have been closed on Monday night.—At the Elks' benefit to be given at the Grand on the afternoon of April 1, the third act of the Strategists will be rendered by the Strategists comb.; Miss Neilson will unfold the mysteries of the balcony scene in Romeo and Juliet, assisted by Edward Compton; and Richmond and Von Boyle depict the first act of Our Candidate. The balcony scene will be decorated with flowers in honor of Miss Neilson.—James Collins, manager of Heuck's, will attend to the stage, and John Pierrepont, treasurer of Pike's, is treasurer of the benefit committee.—Samuel Morton, well known as usher and doorman at Wood's Theatre, died last week of consumption, after a confinement of over a year.—Joe Childs, the old time clod-dancer, is in the city in feeble health.—The gentleman from Chicago did not take Anna Boyle upon the road. Many are the chances offered to this lady, but the interference of her father knocks them all into a cocked hat. The three potatory cavities of his cranium are continually supplied with that fluid, making him his daughter's Jonah, at the same time keeping the bread from his own molars.—Mr. Miles is still unable to be about. He is very indignant over an article appearing in the Enquirer stating that the children of his Pinafore party were dissatisfied with the treatment they were receiving, and that their salaries were two weeks in arrears. He offers a reward for the informant. The screed is no doubt false, as the children write home that they are having a jolly time, and

their money is given them regularly every week.—Edward Woditska takes a co. from here composed of Harry Gilbert, James Murray, Mr. Adams, Mrs. E. M. Post, Bella Moore and Emily Piatt. Their repertory is Enoch Arden, Marble Hoar, Two Orphans, etc.; opening in Middletown Ohio, April 1, and Miamisburg 2d.—Harry Rainforth arrived in the city to-day. He opens with Enchantment Sunday evening at the Grand, assuming Felix Morris' part of the Governor.

Kiralfy's spectacle Enchantment will hold the boards Sunday and Monday nights, March 28 and 29. Having bought Monday night from Indianapolis, Enchantment will give Indianapolis Tuesday and Wednesday evenings, and spend the remainder of the week rehearsing in Chicago, where, after two weeks' engagement, the season will probably close.—Billy Welsh and wife have gone to Chicago. They open at the Adelphi on Monday.—The Morelli Brothers have gone to Louisville to open at the Knickerbocker.—Esher's New Palace will be opened April 3. James A. Douglas, late manager of Robinson's, will manage it. E. R. Dalton will be leading man.—Mi. Neilson opens Tuesday in Cymbeline. It will be the first performance of that play in this city, since Mrs. Scott Siddons played it at the National thirteen years ago.—The greater part of Adele Paine's co. is in town. They do not speak in very flattering terms of her conduct.—Frederick Hooker has joined Queen's Evidence party.—Emma Leeland comb. were here reorganizing this week.—McKee Rankin made, while here, a number of engagements with people to accompany him Europe. Since his departure he has broken a great many in such a contemptible way as to leave behind him in Cincinnati a very mean impression among the press as well as the profession generally.—The Pirates of Penzance return to Pike's 26th.—The Galley Slave party will return here and give "one consecutive" performance Sunday evening.—Prof. Sam Rhinehart and dogs are engaged with Sells' Brothers for the coming tenting season.—The May Festival occurs 14th. The soloists are Amy Sherwin, Annie B. Norton, sopranos; Annie Louise Cary and Miss Emma Cranch, contraltos; tenors, Signor Campanini and Fred Harvey; baritone, J. F. Rudolphsen; basso, Myron W. Whitney; Organist, George E. Whiting. The orchestra will be composed of 150 members, outnumbering by fifty any previous organization, and composed of Thomas' orchestra and New York Philharmonic.—The Stewart comb. open the season in Augusta, Ky., 29th inst. M. J. Kennedy, Lew McKay and Mattie Williams are with the co.—Maggie Mitchell will be here in April.—John Dillon will probably produce Freaks of Fortune in this city in April.—C. H. Greene and wife (Miss Annie Ward Tiffany) were in the city last Sunday.—Julius Bisen, the happy little doorman at the Coliseum, will be married on Wednesday evening, March 31st.—Manager Charley Burnham will leave us for the East to-morrow evening. Manager Nunz will manage the remainder of the season, assisted by his valuable treasurer, John Perrepont, who is equal to any emergency.—During the absence of Mr. Miles, his treasurer, Harry Lewis, has been standing in his boots.

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THE NEW YORK MIRROR.

5

strels April 1. Booked: Jane Coombs 8th; Fred Paulding 12th; John McCullough 14th; Campbell's Galley Slave co. 15th; Robeson and Crane 21st; Kate Claxton 22d.

Michigan.

GRAND RAPIDS. Powers' Opera House: 22d, Gus Williams, supported by an excellent co., presented Our German Senator before a large and delighted audience. The play is one that suits the popular taste, and gives Mr. Williams ample opportunity to display his talents. The Emma Abbott Opera co. appeared 23d and 24th, and Wednesday matinee, before the largest and most critical audiences of the season. Tuesday evening (23d), Paul and Virginia was presented, with Miss Abbott, Mrs. Seguin and Mr. Castle in the cast. At the matinee, "Chimes of Normandy" was sung, and Wednesday night, The Bohemian Girl was given, with Marie Stone in the title role. Miss Abbott did not appear in opera Wednesday evening. By request sang "The Last Rose of Summer" with charming effect, and upon a recall favored the audience with "The Swanne River." Both selections were heartily applauded. The co. appear in Jackson 25th; Toledo, 26th and 27th, and thence to Philadelphia for a short season. Booked: April 5 and 6, Boston Theatre co. in Drink.

Smith's Opera House: This week the principal attraction is the Davis Family in their exciting domestic drama entitled Forgerie. The olio preceding the play includes Lillian Davis, serio-comic; Trudell and Rowan, song-and-dance artists, and Lulu Peak. The business has been unusually large, and I believe Manager Smith will retain the Davis Family for another week.

Detroit.

Whitney's Grand: Jane Coombs and co. occupied the house the past week with Engaged. The business was not large, as most of the theatre-people seemed engaged elsewhere. Her Belinda has some good points, but her whining delivery and conventional methods become tedious to the listener. Support (good).

This week Tompkins & Hill's Drink, from Boston Theatre, will play the entire week. T. O. Keene is a great favorite here, and many of the other members will be kindly remembered, as Maginnis, Lizzie Ulmer et al. Next week, Sprague's Georgia Minstrels.

DETROIT. Academy of Music: Last Thursday evening was a gala night at this house, it being the fourth and final subscription performance of the Spring season of Her Majesty's Opera co. in this city. Carmen, which has frequently been heard in Brooklyn, constituted the bill, and was rendered in a manner leaving but little to be desired. The cast comprised Runcio as Don Jose; Del Puente, Escamillo; Rinaldin, Il Dancaro; Monti, Zuniga; Grazzi, Morales; Mille, Valleria, Michaela; Mille, Robiati, Paquita; Mine, Lablache, Mercedes; and Anna De Belocca as Carmen. Campanini, who had been advertised to sing Don Jose, was announced as "indisposed," and his role, hastily assumed by Runcio, was given in a manner so commendable by this artist as to astonish that gentleman's most ardent admirers. Runcio's Jose, while in no wise a plagiarist of Campanini's, is fully equal in many respects to that tenor's celebrated assumption of the part. Del Puente was in excellent voice and spirits, and sang superbly. Belocca in the title-role looked picturesquely and acted well; but her voice and singing caught can be said in praise. The others, who are all well known in their respective roles, acquitted themselves most creditably. The house was well-filled, and the audience a brilliant and fashionable one. Mr. J. H. Haverly, under whose direction the season has been given, we are told, is several thousand dollars ahead on the four performances, which have proven somewhat less remunerative than was anticipated. A fact worthy of mention is that Sonnambula, Aida, Dinorah and Carmen were all presented exactly as advertised, with but two exceptions: First, the substitution of Valleria for Ambra as Aida, which proved to be a decided gain; and secondly, Runcio in lieu of Campanini as Jose, which latter, as it resulted, could scarce be denominated a disappointment. The ladies in attendance at the final performance were all made the recipients of very handsome souvenir programmes of the entire season's performances.

Haverly's: The Rice Surprise Party played an enjoyable and profitable engagement here last week. Revels was the attraction up to and inclusive of Thursday. On Friday night and at the Saturday matinee, Robinson Crusoe, with the school-room scene from Babes in the Wood appended, composed the bill, Saturday evening being given up to a special performance of Prince Achmet. Willie Edouin, Alice Atherton and Louis Harrison carried off the honors—Miss Atherton in particular appearing to greater advantage than we have ever before seen her. The houses were uniformly good, with the exception of Thursday (opera night) and Good Friday evenings. This week John A. Stevens is the stellar attraction in his idyl of Unknown, which will be succeeded on Monday next by the Salsbury Troubadours in the ever-pleasing Brook.

ITEM: Lawrence Barrett is under engagement to Manager Whitney for six weeks at close of his season.—A newsdealer tells me that he sells twenty MIRRORS to ten of Dramatic News, and since the rise to 10 cents of the latter, the former will easily double sales; and this is from the principal theatrical newsdealer in Detroit.

Kalamazoo.

Mendelsohn Quintet Club, assisted by Abbie Carrington, 27th.

ITEM: Frank B. Whipple wishes your correspondent to announce in the New York Mirror that he is no longer manager of Union Hall.—Prof. S. S. Baldwin and F. B. Whipple will start on the road soon a Baby Opera co.

Wisconsin.

BELoit.

Goodwin's Opera House: 17th, the Young Apollo Club, to small house; performance not up to expectations of audience, 20th, Nellie Harrison's Female Minstrels, to good house. Poorest excuse for a minstrel show (or any other) ever attempted in this city.

Iowa.

BURLINGTON.

The W. L. Allen Grand English Opera co. went all to pieces here on the night of the 23d. Of the entertainment we can only speak in the highest terms, but the small house was too much for the manager (?), and he skipped the town, leaving a number of bills unsettled. Mr. Allen was not with the co. 26th, Mrs. Harriet Webb, elocutionist, to a fair house; 27th, Haverly's Genuine Colored Minstrels; prospects for a big house. "Dooft Goof" (Gus Phillips) had the hall engaged for the 25th, but has not turned up as yet.

CEDAR RAPIDS.

No attractions since the 12th. Following are the bookings for this and next month: C. L. Davis 24th; Laura E. Dainty 25th (readings); Haverly's Georgia Minstrels 29th; Allen's English Opera April 1; Haverly's C. C. 9th; Bartley Campbell's Galley Slave 16th; Uncle Tom's Cabin comb. 21st.

Missouri.

ST. JOSEPH.

Tootle's Opera House: 19th and 20th, Alf Burnett and Helen Nash, to very poor business, 24th and 25th, Jay Rial's Uncle Tom to good business, although the boys would have done an immense business had it not been for our premature April showers. They give an excellent show, the oogs being a big card. Booked: 26th and 27th, Wilhem; 29th and 30th, John McCullough, April 1 and 8, C. L. Davis; 9th and 10th, Rice's Evangelie co.; 17th, Boston Quintet. McCulough's book-sheet was thrown open at 8 a.m. the 24th, and at 8:15 the first door was gone clean. This was for the Moor, Virginians not selling quite so heavy. Jay Rial's Uncle Tom will open in St. Louis 30th, for one week, where they will be rejoined by the other hand (Rial & Draper's).

Comique: Fair business; no material change. They have one of the best (i.e., the trust) bands in the city. It is now a decided feature.

HANNIBAL.

Haverly's Genuine Colored Minstrels played to an immense house 24th. P. T. Barnum is billed to be on hand Aug. 26.

Kansas.

LAWRENCE.

Liberty Hall: Kendall's Komedy Kombi nation on the 5th, 6th and 7th of April. The following is their route: Emporia 22d, 23d, 24th; Burlington 25th, 26th, 27th; Ottawa 29th, one week; Lawrence April 5, 6, 7; Leavenworth 8th, 9th, 10th.

Minnesota.

ST. PAUL.

Opera House: The Forbes Dramatic co. played Uncle Tom's Cabin and Black Diamonds 19th and 20th, to very good houses. At the matinee the house was filled to its utmost capacity, and Manager Forbes was

jubilant. The co., embracing Ethel Greybrooke, Ella Baker, Ida Gardner, Lettie Camilla and Scott Marble, Paul Harland, E. S. Sullivan and Ed Gardner, was well received and gave good satisfaction. 22d and 23d, the Big Four Minstrel co., Smith and Morton, proprietors, J. W. Morton, manager, drew crowded houses. This is an excellent co.; Johnnie Norton, Billy Smith, Charles Heywood and M. Martin were pronounced A1 artists, and the co. throughout gave great satisfaction and met with a warm reception. Booked: Haverly's Chicago Church Choir Pinafore co. 2d and 3d; John McCullough 5th, 6th and 7th; Bartley Campbell's Galley Slave 8th, 9th and 10th.

ITEM: P. T. Barnum advance printing for July 9.—Conley's Varieties playing to good business. New arrivals: Connors and Young. Engaged: Jennie Howard, Ollie Sutler, Gertie Harrington, Charles Frye, Dick Baker, for coming week.

Arkansas.

LITTLE ROCK.

Grand Opera House: Barney Macauley, to fair business. Milton Nobles April 2, two nights.

Nevada.

VIRGINIA CITY.

Piper's: Capt. Jack Crawford, in Life on the Border and California Through Death Valley 18th, 19th, 20th and 21st. The famous poet-scout richly merited the liberal patronage he received. His home having been here in former years his personal friends gave him a warm reception. He next visits Carson, then El Paso. Nothing announced

California.

SACRAMENTO.

The Kentucky Minstrels and Jubilee Singers are billed for a week, commencing 22d. E. A. Sothern and co. will play here, commencing 29th. April 10, we will have the Emilie Melville English Opera Troupe, who play here for one week. The Baldwin Theatre Stock co., Clara Morris as star, are announced for a two weeks' engagement to begin May 1.

New York.

BROOKLYN.

Academy of Music: Last Thursday evening was a gala night at this house, it being the fourth and final subscription performance of the Spring season of Her Majesty's Opera co. in this city. Carmen, which has frequently been heard in Brooklyn, constituted the bill, and was rendered in a manner leaving but little to be desired. The cast comprised Runcio as Don Jose; Del Puente, Escamillo; Rinaldin, Il Dancaro; Monti, Zuniga; Grazzi, Morales; Mille, Valleria, Michaela; Mille, Robiati, Paquita; Mine, Lablache, Mercedes; and Anna De Belocca as Carmen. Campanini, who had been advertised to sing Don Jose, was announced as "indisposed," and his role, hastily assumed by Runcio, was given in a manner so commendable by this artist as to astonish that gentleman's most ardent admirers. Runcio's Jose, while in no wise a plagiarist of Campanini's, is fully equal in many respects to that tenor's celebrated assumption of the part. Del Puente was in excellent voice and spirits, and sang superbly. Belocca in the title-role looked picturesquely and acted well; but her voice and singing caught can be said in praise. The others, who are all well known in their respective roles, acquitted themselves most creditably. The house was well-filled, and the audience a brilliant and fashionable one. Mr. J. H. Scanlon shared the honors with Miss Palmer. John E. Ince, George C. Davenport and Emma Jones also appeared to advantage.

Tweddle Hall: 26th and 27th, Dr. Clyde by Power's Comedy co., to small but highly pleased audience. April 2 and 3, Ideal Opera co.

ITEM: Daly's Royal Middy co. and Carrcross & Dixey's Minstrels are booked at Tweddle Hall.—It is rumored we are to have a dramatic and musical agency in this city. Caroline N. G. Greig (the crushed opera singer) should book at once.

Shannon, in their grotesque acts; Sellon and Lester, Careni, Leslie and Byrnes, Georgia Lingard, Maggie Bursel and Ada Stanwood were the people who contributed their services to amuse the patrons of this resort during last week, which now seems to have become established as one of the regular features of our local amusements.

ITEM: We give it for what it may be worth—that a rumor is current to the effect that J. H. Haverly contemplates the securing of another theatre in this city, besides the elegant new one over which he now presides. If he should succeed, it is his intention to play the leading attractions at the present Haverly's, while the second house would be devoted to such features as the Mastodon Minstrels, Gill's Goblins, Across the Continent, etc.—Caverly's Victoria Lofte Blonde troupe gave a fairly good variety performance the past week at the Olympic.—The Court Square Theatre, though eligibly located and neatly appointed, remains without a tenant, the bad luck attending all ventures within its walls having become proverbial.—An extra night of opera is announced at the Academy for April 9. Les Huguenots will be sung by Marimon, Cary, Ambre and Campanini.—Manager Haverly brings out some of the strongest attractions of the season at his house as late as the latter part of May and first weeks in June.

ALBANY.

Leland Opera House: John A. Stevens in Unknown has played to poor business during the past week. The support rendered the star was very good. Ralph Delmonte made a sufficiently morose Dr. Brinkton, the impulsive guardian. Arnold Tyson, the Doctor's colleague, was well played by George R. Sprague. W. H. Bailey, George F. Ketchum and Lottie Church were also acceptable in their different roles. 29th, Fanny Davenport, one week. April 5, 6 and 7, Grau's French Opera co. 8th, 9th and 10th, Abbey's Humpty Dumpty co.

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Whatever you say in these moments you are perfectly justified in saying. Come and see me when you feel like it and when you think you can pardon my great errors. Your true friend.

C. A. BYRNE.

Last, but not least vile of this horrible decoction, is the attempt to blacken a little boy named Paul, the child of Mrs. Byrne's married sister, whom Byrne the Blackguard, sparing neither age nor sex, exhibits as his wife's bastard. In another portion of his confessions he says that Paul is a criminal confined on Blackwell's Island. The boy's criminality consists of treachery. As to who Paul is, and why he went to the Island originally, this utterly contemptible villain is perfectly well aware. He knew all about it; he visited the Island; he inserted a card for one of the officials as a sort of reward for the kindness shown to Paul. These brief letters tell the story:

(1)

DEAR MRS. BYRNE:—I have received your letter of yesterday, and am grieved by your sad story of Paul. It is clear you have no other way to do with him than what you propose. I will give your letter to Mr. Jones, and ask him to arrange for what you ask. Yours, etc. Madame, very sincerely,

EDGAR KETCHUM.

(2)

MRS. C. A. BYRNE:—MY DEAR MADAME:—I thank you for your renewed kindness in sending me a copy of the 13th with my card in it. Your good husband has given me large privilege in admitting this into his paper, and has spoken of it in a very gracious manner considering the position I take. Little Paul looks improved. When shall I see and converse with your good husband about him? Very truly yours,

EDGAR KETCHUM.

(3)

Mrs. C. A. BYRNE:—DEAR MADAME:—I heard on Friday that you had called at the Home and arranged for the removal of your little Paul. I felt sorry that information had not been given me of your being there; for I would have excused myself from the committee to welcome you and to congratulate you on the newly-opening prospect for your little protege. Little Paul leaves us, and you and your husband may not visit us again (though I wish you both would), but we shall remember very well both him and yourselves. You have been very kind—very obliging, and not only towards our Home for the Juvenile Delinquents but toward me personally. Believe me to be, with much respect and regard, very truly your friend,

EDGAR KETCHUM.

It is unnecessary to insult Mr. Ketchum by comparing what he says with Byrne's blackguardisms. The story as it stands is complete.

EASTER WEEK AT THE THEATRES.

Easter week opens with a rush of incoming attractions. Lent has not caused the theatre to suffer much, but its close turns the attention of everybody toward amusements, and the people find time to flock to the theatre, notwithstanding the art exhibitions, the receptions, the dinner parties, and all the other forms of social gaiety that immediately come upon the heels of the forty days' alleged fasting. At the Fifth Avenue, Messrs. Rice and Nunnemacher come into possession for a short time, and present *James A. Herne's Hearts of Oak*; Mr. Abbey throws down Lotta for his little trump card at the Park, and follows it up with a full hand in the shape of *Edwin Booth* at his other house; then the lovers of comedy have a choice bid furnished them by Mr. Wallack, who revives *Old Heads and Young Hearts*; Frank Mayo produces for the first time *Cadet La Perle* at his Olympic; and all the other theatres having attractions catch on the Easter boom, and speed along over the turnpike of good fortune.

FIFTH AVENUE.

The auditorium was not crowded Monday night when the curtain rose on the first act of *Hearts of Oak* at the Fifth Avenue, but it was an appreciative audience that was prepared to enjoy the good features of the play and overlook the bad ones.

James A. Herne, the author of the play, rather disarms the inquiring mind of the critic in his notice that appeared at the top of the programme, to the effect that he did not claim originality for his work, "the groundwork having been suggested by an old English play." Rather should he have said, however, several "old English plays." Nearly every scene and every incident may be traced back to some familiar stage production. In the general outline of the plot is noticed a similarity to *Enoch Arden*; in the graveyard scene and the wrecking of the ship there is a likeness to certain portions of *Little Ed'my*; in the conversation between the little child and the blind sailor, in the fifth act, a savoring of *Eva* and *Uncle Tom* in *Tom's Cabin*, and the whole a somewhat improved version of *Sterling's Marion's Compass*. Mr. Herne was wise, therefore, in not claiming the stamp of originality or novelty in the motif or story of the piece. But in the treatment of these old friends lies the strength of the piece. The various incidents have been arranged and grouped together with a careful and judicious hand, and a warm coloring of naturalness, if one may use the expression, pervades the whole. In dialogue it is homely, but that quality is necessitated by the scenes and characters that make up the drama. In situations it is sometimes weak, and although beginning well it lessens in interest toward the close. In incident it is profuse, but paltry effects are attained by ambitious means. So much for the play in itself, the plot of which we published in full a short time since. It is not great; it is not bad—it is simply somewhat commonplace, and neither above nor below the average.

The true merit of the production at the Fifth Avenue lies not in the artistic or literary merits of the play, but in the way it is acted and mounted upon the stage. Never, it may be justly said, has there been seen such mechanical, scenic and light effects as those in *Hearts of Oak*. From the beginning to the end there has been all attention paid to these particular requirements, that results in a cluster of realistic stage pictures

well-nigh perfect. These, indeed, make up the attraction of the drama. They may best be taken one by one and described in their order. The first act is a scene on the coast of Massachusetts at Marblehead. The background shows a long promontory extending out into the sea, capped by a light-house. At the right is a rocky acclivity, which is surmounted by a life-saving mortar. Over the stage, pretty well down in front, extends a bulkhead, on the other side of which may be seen a line of surf, the breakers flowing in, one cresting the other, and the sound of their breaking, advancing and receding over the sands is heard. Scattered about are nets, oars, bits of wreck, and the usual litter of the water side of a sea-coast town. When the curtain rises the warm glow of the setting sun is seen against the horizon. Presently the crimson reflection disappears, and gradually dark clouds are seen to rise and move across the darkening sky. The breakers roll in more rapidly, their break becomes louder, and the sound of a rising wind is distinctly heard. The revolving red light appears in the light-house; the sky becomes blacker and blacker, and the mackerel-clouds are seen skimming threateningly across the heavens. A ship's gun is heard. The inhabitants gather about the rocks, the men clothed in oil-cloth coats and tarpaulins, the women wrapped in shawls and capes. The cannon sounds again, and several rockets fall in the waves at the feet of the excited villagers and fishermen. A vessel appears pounding upon the rocks, its sails tattered and its masts dismantled. The mortar is fired, and a life-line flies to the deck of the doomed ship. The fishermen cheer, a torrent of real rain pounces down upon them, making their coats glisten in the light of the torches and lanterns which they carry, and on this tableau the curtain descends.

It is a superb dramatic picture, and its projector was called out to silence the demonstrative-ness of the audience.

The second act discovers the interior of a New England mill, with the grist machinery in full action. At the back is the wheel, turned by a stream of real Croton water, lead through a run-way. Fat meal bags are piled up on all sides, and a chorus of working men and women lend life to the scene. The third act was called out to silence the demonstrative-ness of the audience.

The fourth act discovers the interior of a New England mill, with the grist machinery in full action. At the back is the wheel, turned by a stream of real Croton water, lead through a run-way. Fat meal bags are piled up on all sides, and a chorus of working men and women lend life to the scene. The fifth act was called out to silence the demonstrative-ness of the audience.

The play was greeted with the greatest enthusiasm, and everybody left the theatre after the performance, feeling that he had enjoyed a very delightful evening's entertainment. Lotta is welcome back to New York—the scene of her first success and triumph.

The Little Detective will be played every night during the week. Musette is announced for the matinee next Saturday, with Lotta, of course, in the title role.

NIBLO'S.

Monday night signalled the change in the management of Niblo's. J. H. Haverly came in, and with him the Mastodon Minstrels, a fitting engagement as an Easter egg offered by the new proprietor to the regular patronage of the house. The people responded en masse, and an immense crowd gathered in what is henceforth to be known as Haverly's Niblo's Garden Theatre. The new regime commenced under the most favorable circumstances, and with bright promises for the future of the house under the direction of this great theatrical man of enterprise.

This engagement of the Mastodons is the last previous to their projected European tour, and they gave an excellent performance that in every way pleased the admirers of burn-cork humor. The first part was bright and fresh, and served to introduce some good comic singing by Frank Cushman, Billy Rice, and Billy Emerson, the last addition to the mammoth organization, and a batch of tuneful songs, melodiously sung by some sweet-voiced vocalists. The parlor entertainment ends with a laughable finale which they call the Volunteer Fire Department. Sam Devere, the favorite banjoist, appeared in his specialties, followed by a cleverly arranged and novel transformation clog, introducing a corps of supple-limbed dancers. A burlesque on the Spanish Students and their method of playing followed. Harry Kennedy gave a ventriloquial exhibition, and the whole closed with a burlesque called Four Claws Circus. The entertainment passed off with great eclat, and Niblo's may be said to have set sail most triumphantly under the pennant of Haverly, the theatrical Alexander.

BOOTH'S.

Thursday night Booth's Theatre was crowded from orchestra to gallery with an immense assemblage of people, who had come together to witness the first-night performance of Edwin Booth's farewell engagement prior to his departure for England. It was a representative New York audience—cultured, appreciative and fashionable—and it presented a brilliant appearance just before the curtain ascended on the first act of Macbeth.

Everybody seemed to realize the interest that surrounded the tragedian's return to the theatre which he constructed and which bears his name. One could not help contrasting the interior as it stood when under Booth's management and as it appears now. The garish gold and crimson decorations, the contraction of the proscenium arch, and the projection into the auditorium of the stage—all seem to unfit the theatre for the purposes of grand tragedy. Boucicault's hybrid "improvements" rather adapting it as a house for opera bouffe. Booth's first entrance Monday night was the signal for the greatest enthusiasm. Round after round of applause swept over the house, and it was some minutes before the actor was permitted to proceed with his lines. Throughout the evening this friendliness and affection for the tragedian was manifested again and again, and the tragedian was honored with a number of summits in front of the curtain.

It is some years since Booth played Macbeth in this city. It does not by any means rank among the foremost of his characterizations. In no way does it compare in effect with his Richard, Iago, Bertuccio, Lear, Richelieu or Hamlet. For this reason the wisdom of this selection as an initial effort would seem questionable, were it not that the esteem in which he is held as our greatest representative of the legitimate and Shakespearean drama could not be affected by the choice. There have been better Macbeth's than Booth's seen here within the past few years.

This character is one that George Vandenhoff plays remarkably well, having made it a life-long study. His acting lent much to the memorable last appearances of Charlotte Cushman. Mr. Vandenhoff reads better than does Booth; he has those physical requisites for the part in which the latter is deficient. It has become a by-word, not without reason, that Booth, if not always great, is at least always good in anything he undertakes. And as Macbeth he is good.

THE PARK.

It is seven years since Lotta appeared in the Little Detective here. Why, during her previous engagements, she has not brought forward this piece from her repertoire to give to the rising generation of New Yorkers, was probably because she believed

a good play, like good wine, increases in quality with age and dust and cobwebs. And so she took it down from her shelves, dusted it and played it Monday night at the Park.

Lotta's immense popularity may be judged from the audience that had come together to welcome her back. It was an audience of such dimensions as had not been seen for some months before within the confines of the four walls of the Park. People flocked in until there was not another available square foot of room, and then the late-comers flocked out. They were evidently Lotta's friends, every one, for they were prepared at the slightest provocation from her to burst forth either in laughter or applause.

In the Little Detective, as in everything else, Lotta is impudent, Lotta is irrepressible.

The six parts she assumes with rapidity and great cleverness offer her excellent opportunities to display these little accomplishments for which she is famous. She danced and played the banjo with the same facility that she donned men's clothes or the attire of a lady. Everything she attempts is done neatly and well, and if her's is not the essence of high art it is at least suited to the popular mind. So long as Lotta will grimace, and kick, and wink, and oglie, and laugh, and sing, and romp, and pout—just so long the public will never weary of laughing themselves ill over her many capers and pranks. She stands alone in her line of business, and there has been no one of her many copyists who have ever succeeded in satisfactorily imitating the frolicsome eccentricities that Lotta Crabtree has made peculiarly her own.

The Little Detective was well and carefully put upon the stage by Manager Abbey, and the supporting company was good. Among these principally deserving of mention may be lumped Ed Marble, Clement Bainbridge, Mrs. Boniface, Julia Hatchett and Lulu Jordan.

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THE PARK.

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At times artificial, generally artistic, always careful, he gives an impersonation of the weak-minded but strong-bodied Scot that is in every respect satisfactory. It does not fill completely the ideal of the spectator; it does not, except in spots, move him to enthusiasm, but throughout it is even, well tempered, scholarly and broadly conceived. There are no departures from the beaten tracks of tradition; the readings are correct; all is well-rounded and marked by intelligence and good judgment. In the banquet scene he rose considerably above the prevailing monotony of his previous work, and showed a hitherto latent spark of genius that for an instant thrilled the entire audience. Then he dropped again into the domain of cold and studied art, and so continued until the end of the tragedy.

Mrs. D. P. Bowers supported Mr. Booth as Lady Macbeth, and she gave, on the whole, a creditable rendition. She is a conventional actress, and gave an ordinary performance of the role. Mrs. Bowers has a figure suited to tragedy, but her voice is harsh and grating to the ear. She should modify to some extent her Bowery pronunciation, the most noticeable ear-marks of which are a indifferently excessive rolling of the r's and a general disregard for the essentials of proper declamatory reading. The sleep-walking scene was not badly done, and she sustained its intensity from first to last. J. C. McCollum made a weak and ineffectual Macduff. O. H. Barr played Malcolm fairly well, and the rest of the company was not above the ordinary Boothian average.

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WALLACK'S.

Old Heads and Young Hearts, one of Beaufort's most charming comedies was revived at Wallack's as the Easter week attraction. The piece has the elements of popularity in it, and its brightness appeals to the intellectual and cultured body of theatre-goers. There is no company in the country that can present English comedy in the same degree of perfection as that attained by Mr. Wallack's organization in this particular department of the stage, and with the proper material to work upon, and an excellent house similar to that which greeted the production on Monday night, they give a thoroughly enjoyable evening's amusement. The cast is essentially the same as that seen in the piece before, and embraces, among others, John Gilbert, Gerald Eyre, Charles Rockwell, Maurice Barrymore, Becket, Edwards, Madame Ponzi, Ada Dyas and Rose Wood. Old Heads and Young Hearts will remain the attraction until April 12, when George Honey's play will be exposed to the light of first production. Much is hoped for it, and as the young author has already gained some reputation by his pen, the work will no doubt be one worthy of consideration. The mere fact of Mr. Wallack's acceptance of a comparatively unknown author's piece, after his experience with Lancaster and E-telle, is assurance that he must place confidence in Honey's venture.

MADISON SQUARE.

The pronounced success of Mr. Mackaye's experiment is a most gratifying tribute and reward to the endeavors of a man who devotes his life to the best interests of art. In addition to the handsome theatre, the superb appointments, and the mechanical stage, Mr. Mackaye's play, *Hazel Kirke*, has met with unexpectedly good success, and it has reached a half century and over, and still there seems no decrease in the nightly attendance. So well indeed has this piece done, preparations for a change of programme which were in order have been suspended, and there is no reason at present why *Hazel Kirke* will not continue until the close of the regular season. Thursday afternoon an Easter concert will be given by the members of Mapleton's company.

MAYO'S.

Cadet la Perle; or, The Beggars of Pontarive, was produced by Frank Mayo at his Olympic Theatre Monday night, appearing himself in the leading part Henri d'Arcourt, in which he scored a decided hit. The play was finely put upon the stage; the scenery, costumes and music being new. Miss Don appeared as Hilda; the heroine of the story. It was well received by a large audience.

DALY'S.

The tenth week and last nights of the highly popular Royal Middy are announced, and the sparkling opera will be withdrawn shortly to "make way for other novelties," as the play-bill writers are fond of having it. Catherine Lewis has been seriously ill with laryngitis, and in her absence her part has been very well played by Maggie Harold, who was the understudy. Wednesday evening, April 7, what is underlined as an entirely new comedy of society as it is and might be, by Augustin Daly, entitled *The Way We Live*, will be presented. This week Alfred Pease is the pianist who fills the lobby with melody between the acts.

WINDSOR.

The notable revival of *The Two Orphans* at the Union Square is drawing well. The attractions of this fascinating drama seem endless, and the production is a remarkable one in every respect. The cast is excellent and the scenery is in Mr. Marston's very best style. The demand for seats for the remaining two weeks has been very large, and a succession of brilliant audiences will be the result. On Monday, April 12, Louis Aldrich and Charles Parsons return with Bartley Campbell's first great success, *My Partner*—a play that has attracted as much attention through the country as it did last

THE NEW YORK MIRROR.

THE DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.]

30th; French's English Opera co. April 1; All the Rage 2d; Buffalo Bill 3d; the Pirates of Penzance 8th. Booked: Den Thompson 10th; Bloodgood's Minstrels 14th.

CONCORD.

Sydney Rosenfeld's Very Merry Mariner will be presented by French's English Opera co. the 5th inst. But little advertising has been put out by them, while All the Rage is on every stand in town. Bloodgood comes 14th, and Maginley is negotiating for the appearance of the Danites at an early date. Frank Hayden, tenor of the Reeves Opera co., is confined to his room from the injuries he received two weeks ago, but his physician considers him progressing favorably.

Maine.

PORTLAND.

Music Hall: 26th, Mrs. Scott-Siddons renewed her popularity here. It is some time since her last appearance, but that she has lost nothing, either of her talent or her beauty in the interval, was amply demonstrated. She was greeted by a cultivated and appreciative audience. 27th, Tony Denier's H. D. co., with George H. Adams as clown, gave a good show to a large house. Booked: 29th and 30th, Harry Bloodgood's Minstrels. April 3, M. B. Leavitt's Rentz-Santley Burlesque co.; 6th and 7th, Buffalo Bill comb.; 16th and 17th, Howard Atheneum co.

Portland Theatre: Remained closed during the past week. Booked: 29th, 30th and 31st, Minnie Palmer's Boarding-School co.; April 2 and 3, Harry French's Opera co. in Seecade.

Items: Booked for City Hall—2d and 3d, George Walter Gold's opera, *Ticklelick*; 5th, *Pirates of Penzance*. *Reeves' Opera* co. and the American Band are announced to appear about the middle of April.—The last subscription concert will be given March 30th by Ernst Perabo. Henry Ward Beecher with his lecture on "Amusements," and Hathaway and Fond's Ideal Uncle Tom's Cabin, are announced to appear soon, although no dates are fixed.—As I have announced elsewhere, the new opera, *Ticklelick*, is soon to receive its first representation in City Hall. Apart from its being performed by local talent, the fact that it was written and composed by a Portland gentleman, (Mr. George W. Gold) and that it is to be produced under the personal supervision of the author, who will himself conduct the orchestra, has caused much interest to be felt in its production. The composer has written two operas before *Ticklelick*, one of which was produced at the Portland Theatre in April, 1878, and again in January, 1879.—I spoke last week of the increasing popularity of the *New York Mirror*. Since then I have made inquiries and find that within the last two weeks the circulation of *The Mirror* here has more than doubled, and is still rapidly increasing.

BANGOR.

Tony Denier's Pantomime troupe 23d and 24th, to good business, considering the bad weather. Hill's All the Rage co. April 24.

New Jersey.

NEWARK.

Grand Opera House: No shows during the past week. April 1, Col. Mapleson's Opera co. in *La Favorita*; 8th and 9th, John T. Raymond in *Wolfert's Roost*.

Newark Opera House: 22d, Charlotte Thompson in *Jane Eyre*; 23d, in *Nell Gwynne*; 24th, in *Cousin Helen*. The houses were fair. 25th, 26th and 27th, Joseph Murphy, in *Kerry Gow*, played to much lighter business than he deserved, though the audiences, what there was of them, were greatly pleased with the performance. The final disposition of this house seems at last to be reached. Fred Waldmann has leased it, and will transfer his variety show to the same. Whether the move is a wise one remains to be seen.

Waldmann's: 29th and week, E. T. Goodrich in *Grizzly Adams*, and the following: The Rayade troupe, Tilly Antonio, Katie Gilbert, Oliver Morningstein, Birmingham, Fernando Fleury.

Booth's: Tom Hedges, the Murrys, Wintetta Craven, Levantine and Earle, Gallagher and Mack, Nellie Hague; also a drama and a pantomime.

TRENTON.

Taylor Opera House: 23d, J. W. Collier's Union Square Theatre co. gave *The Banker's Daughter* to a very large audience. The performance was, as usual with this co., remarkably fine. Mrs. Scott-Siddons 29th; Chestnut Street Theatre co. in *Our Boys* 21st; J. T. Raymond April 5.

JERSEY CITY.

Mary Anderson played to a large house 30th, in Ingomar, supported by her own co. *Daly's Arabian Night* co. 31st, for one night. April 1 and balance of week, Uncle Tom's Cabin.

Pennsylvania.

PHILADELPHIA.

Walnut: The Emma Abbott English Opera co. reappeared on Monday before a full house in *Daughter of the Regiment*. During all her engagements in this city Miss Abbott has drawn good paying houses. Though a great favorite, it cannot be said that she is a great artist. She has the same support that was with her a few months ago on her last appearance here. The repertoire for the week is *Paul and Virginia*, *Chimes of Normandy*, *Bohemian Girl*, *Romeo and Juliet*, and *Carmen*. April 5, *Tony Pastor* and *troupe*.

Park: Second week of John T. Raymond. He appears this week as Col. Sellers. April 5, Joseph Murphy.

Arch: On Monday, for the first time, this theatre opened its doors to a variety comb. Mr. Mendum, no doubt, has done well in engaging the Hyde and Behman comb. They appeared in a choice and select program before a crowded house. April 5, Fairfax.

Ghestnut: Aldrich and Parsloe in *My Partner*. They intend to offer first-class attractions only, and *My Partner* will be followed on Monday next by Boccacio, by Mahn's Opera co.

Broad: The Pirates of Penzance has reached its fiftieth performance, with a fair audience. H. M. S. *Pinafore* is in preparation.

North Broad: Captain Charlotte, which drew fair audiences, has entered upon its second week. There must be many changes in the troupe before it can become a success.

Wood's: Left Hand is presented this week, with Misses Hinton and Arlington in the cast. For matinees, Gunmaker of Moscow.

New National: Frank L. Frayne and co. opened to a good house on Monday in their new drama of *Mordo, the Hunter*. An educated lion from Forepaugh's Menagerie is

introduced into the play, and Mr. Frayne displays some of his own novelties. April 5, W. J. Thompson and troupe.

PITTSBURG.

Opera House: An Arabian Night did not meet with the success it deserved. It had been confidently expected that a piece which had met with so favorable a reception and enjoyed so extended a run in the East would prove a magnet for Holy week. However, the solemnity of the season overcame the magnetism of the play, and *An Arabian Night* played to fair business only. The co., which is under the management of George H. Cassidy, gives a fair rendition of Manager Daly's success. This week we have first appearance in this city in *Joshua Whitcomb*. Mary Anderson follows April 5. 12th, Bartley Campbell's *Galley Slave* co.

Library Hall: As was anticipated last week the Strakosch Italian Opera co. failed to show up, or rather, they canceled their four nights, beginning 24th. The co. was in the city 24th, but, alas! only to pass through to New York. The house will be occupied by lecturers and amateur performances until the 26th, when *Carcross' Minstrels* open a week's engagement. The *Pirates of Penzance* will return some time during May; no definite date as yet fixed.

Williams' Academy: No new novelties introduced last week. A fair vaudeville performance was given. Business good. Co. present week: *Scammon, Somers and Girard Brothers, Sheehan and Jones, Charles N. Steen and Martha Steen, Alfred Liston, Spark Brothers, Goldie and Steele, Kitty Gardner, Sallie St. Clair, Harry Shay, T. F. Thomas, and Ed Neary*.

Trimble's: Want of sufficient financial backing has again compelled Charles McDonald to postpone his opening of this house. It is said the "paper" that was intended for the opening to-morrow night (29th) is lying in the express office in this city, unclaimed and un-called.

Diamond Street Varieties: Fair week's business; closed 27th; show fair. Co. present week, Jacob R. Riley, Elsie de Rock, Will and Adams, Lew Baker, George H. Wood, Lillie De Witt, Mollie Raynor, Maggie Coulson and Charles Benedict.

Items: J. C. Kober, a moderately good local actor, will play *Fort Duquesne* at a minor hall 29th.—J. N. Gotthold left for New York 25th. He has joined one of Bartley Campbell's *Galley Slave* combs.—Messrs. Wallis, Holab and Ashbrook have failed to show up in this city for the past two weeks. Surely the comb can not have "busted."—Col. Gardiner of Trimble's, having received intelligence of the death of his father, left for New York 26th.—The Elks' benefit in this city will take place on the afternoon of the 15th, at the Opera House. The *Galley Slave* comb, and the co. at the Academy and the Diamond Street will participate.

READING.

Grand Opera House: Booked—April 2, the distinguished artist Mary Anderson, as Evadne; 9th, Bartley Campbell's *Galley Slave*. Academy of Music: Lawrence Barrett in *Yorick's Love* 23d; had a large audience; and the *Banker's Daughter* 25th, was similarly honored. Booked: March 30, F. C. Bangs in *The Illuminati*; 31st and April 2, New Orleans Minstrels; April 5, *Chestnut St. Theatre* co. in *Our Boys*; 6th, Mitchell's Pleasant Party in *Our Goblins*; 7th, Aldrich and Parsloe's *My Partner*; 10th, *Roberts' Pantomime* co.; 13th, Collier's *Celebrated Case*; 15th, Murphy in *Kerry Gow*; 17th, *Gold Byron in Across the Continent*.

Items: Manager Mishler is having painted all the scenery by John B. Moran at the Arch Street Theatre, Philadelphia, for the complete production of *Rip Van Winkle*, to be presented on a grand scale. He has also engaged the well-known McGibney Family for a tour of seven weeks.

DANVILLE.

Opera House: April 2, Nick Roberts' *Humpy Dumpty* troupe (under management of J. D. Mishler), well-billed, with fair prospects of a good house. The *Drama* tic Nuis (once) says that *Pirates of Penzance* and Dr. Clyde are booked for this house. This is news to Manager Angle. Booked: April 7, F. C. Bangs as Joseph Balsamo in *Illuminati* (if injunction don't prevent); 14th, *Chestnut Street Theatre* co. in *Our Boys*. Negotiating: *Salsbury's Troubadours*.

Items: The following letters remain in the Danville P. O.: F. L. Bixby, Manager *Mordaunt* comb.; Clark Sidman, Gill's *Goblins*; G. W. Shuler, New Orleans Minstrels.

BRADFORD.

Opera House, Gus Williams' comb., in *Our German Senator*, April 10th; Annie Ward *Tiffany* comb. April 12th; Joseph Murphy, Bartley Campbell's *Galley Slave* in *Illuminati* (if injunction don't prevent); 14th, *Chestnut Street Theatre* co. in *Our Boys*. Negotiating: *Salsbury's Troubadours*.

Items: The following letters remain in the Danville P. O.: F. L. Bixby, Manager *Mordaunt* comb.; Clark Sidman, Gill's *Goblins*; G. W. Shuler, New Orleans Minstrels.

FRONT STREET.

Opera House, Gus Williams' comb., in *Our German Senator*, April 10th; Annie Ward *Tiffany* comb. April 12th; Joseph Murphy, Bartley Campbell's *Galley Slave* in *Illuminati* (if injunction don't prevent); 14th, *Chestnut Street Theatre* co. in *Our Boys*. Negotiating: *Salsbury's Troubadours*.

Items: The *Comique* has been rented for four months by J. E. Bemis, manager of the Academy of Music.

EASTON.

Opera House: 24th, Collier's co. in *The Banker's Daughter*, to a capital house. The performance was first-class in every particular. The co. is a remarkably strong one throughout. 26th, Lawrence Barrett in *Yorick's Love*, to a good house, notwithstanding the objections which truly good people have to dissipating on Good Friday. Those present enjoyed a rare treat.

Booked: 29th, Nick Roberts' *Humpy Dumpty*. April 1, Mary Anderson; 6th, Parsloe & Aldrich's co. in *My Partner*.

WILKES-BARRE.

Lawrence Barrett this evening (27th) as *Shylock* in *The Merchant of Venice* and David Garrick, to large house. Booked: *Arabian Night* 1st. Joe Jefferson 5th. *Chestnut Street* co. 10th. *Abbey's Humpy Dumpty* 14th. Buffalo Bill 30th.

Item: Mr. M. H. Burgunder has accepted position of manager of *Music Hall*, made vacant by the resignation of W. D. White, who has left the city.

WILLIAMSPORT.

Academy of Music: 22d, J. D. Mishler had the honor to present, to a large and fine audience, Lawrence Barrett in *Yorick's Love*. Mr. Barrett's acting was superb, and his support excellent. To select a part for especial praise would be to rehearse it. As a well acted play it is superior to almost anything that has been here. In the support were Ellen Cummins, Gus Levick, Fred Book, J. R. Grismer and E. A. Locke.

HARRISBURG.

Lawrence Barrett 25th, to the largest house of the season. The *Arabian Night* co. return 29th. The *Young Apollo* club of New York April 1. The *New York Minstrel Opera* co. and *Fun on the Bristol* party come in April, but have not fixed dates yet.

ERIE.

Park Opera House: Robson and Crane were the only attraction the past week, appearing in *Comedy of Errors*—new to our people, and which did not give satisfaction. Our *Bachelors* would have hit us. Prof. Hartz fills five nights of the present week. Our *Girls* comb., under management of H. C. Kennedy, April 1.

LANCASTER.

Cassidy's Arabian Night 19th, to good business. They return April 3, 24th, Lawrence Barrett with first-class co. played *Hamlet*, *Ashton Barrett* with first-class co. appears in *Banker's Daughter*; 29th, *The Illuminati*; 30th, N. O. Minstrels.

MAHANOY CITY.

City Hall: Mac Evoy's *Eriopion* 22d, to \$60. Billed for 23d, but did not show, as the audience was wanting. Ashton's Dramatic co., 26th and 27th, to good business. Coming: 29th, *The Belles of the Kitchen Comedy* co.

MARYLAND.

Baltimore: *WILMINGTON.* *WILMINGTON.*

23d, Jubilee Singers from Hampton Institute, Va. Fair house. 27th, *The Banker's Daughter* by Collier's comb.; Union Square Theatre co. April 1, Roger's Luck, by Chestnut Street Theatre co., Philadelphia. 2d, Jubilee Singers from New Orleans. 3d, F. C. Bangs, as Joseph Balsamo.

DELAWARE.

WILMINGTON.

23d, Jubilee Singers from Hampton Institute, Va. Fair house. 27th, *The Banker's Daughter* by Collier's comb.; Union Square Theatre co. April 1, Roger's Luck, by Chestnut Street Theatre co., Philadelphia. 2d, Jubilee Singers from New Orleans. 3d, F. C. Bangs, as Joseph Balsamo.

LOUISIANA.

NEW ORLEANS.

Holy week in this city is probably the poorest week for amusements in the whole season. Sam Colville's *Opera Burlesque* at the Academy of Music, is the only theatrical entertainment we have had. The business has been only fair; accounted for by the fact that the co. is the poorest that Mr. Colville has ever brought to New Orleans. Miss Roseau, the central figure, is a first-class artist, but the New Orleans boys have soured on her. The *Midgets* continue at the St. Charles. They exhibit three times a day to a goodly number. Next week, the great minstrel organization, *Barlow, Wilson, Primrose & West*'s co. of noted comedians and specialty artists, will put in a week at Bidwell's Academy of Music. This is reported to be the best minstrel co. in the country. As it is Easter week a very large business is expected. D'Oyly Carte's so-called *Opera* co. present *The Pirates of Penzance* at Haverly's Opera House next week. Haverly's Juvenile Opera co. is due at the Academy for a week's engagement commencing April 5. Fred Manberet, the popular treasurer of the Academy, gets his annual treasure on Easter Sunday, 28th. Colville's co. and others volunteer. The house is already all sold. Fred always has a crammer. Colville goes to Memphis and Cincinnati. Barlow, Wilson, Primrose & West go through Texas. The *Midgets* go to Nashville.

SAN FRANCISCO.

March 21—Bush street: Business has been very good during the past week the great Sothern appearing as David Garrick in the play of that name. This is one of Mr. Sothern's very best pieces. David Garrick was continued until Thursday night, when it was withdrawn to give place to Robertson's *Home*, in which Mr. Sothern appeared as Col. John White, and the eccentric comedy, entitled *A Regular Fix*, with Mr. Sothern as Hugh de Bras. This is the last week of Sothern. On Monday he will appear in *Byron's comedy*, *A Hornet's Nest*; Wednesday and Thursday evenings in *The Crushed Tragedian*, and on Friday, Saturday matinee, Saturday and Sunday nights, *Our American Cousin*. March 29, John E. Owens, with a dramatic company, will appear for one week. April 5, the opera of *The Royal Middy* will be presented, with Emilie Melville as the Royal Middy, Annie Montague as the Queen, and a strong cast.

Baldwin: Two *Orphans* was played Monday, Tuesday and Wednesday evenings, to very good business. On Thursday evening the benefit tendered to Thomas Maguire by Clara Morris took place, and was a perfect ovation. On Friday night the most successful comedy of the day, entitled *The Two Roses*, as played in London over 500 nights, was presented. This week, on Monday and Tuesday nights, *The Two Roses*; on Wednesday night, *The Girls*; Thursday, the *Fast Family*; Friday night, *The Queen's Shilling* and *My Neighbor's Wife*; Saturday and Sunday nights, *A Woman of the People*; March 29, the great New York comedy, entitled *French Flats*, will be produced in grand style.

California: The stockholders have at last decided on opening this theatre on or about the 12th of April, with Asa W. Fields,

HAMILTON.
Mechanics' Hall: 24th and 25th, Will Gillette's Professor co., to fair business. The play was well received. The title role was cleverly played, and the co. afforded good support. 30th, McDowell's H. M. S. Parliament co., matinee and evening, to good houses. This is a Canadian adaptation of Pinafore, and, of course, will be fully understood this side of the line. THE MIRROR is booming.

TORONTO.

Grand Opera House: This house was crowded 24th to see Lotta. She appeared in Muzette to a highly pleased audience. The Berger Family and Sol Smith Russell satisfied large audiences the balance of the week.

E. A. McDowell's co. appear 29th.

Royal Opera House: The Tragedians of Kalamazoo in Our School Days drew large houses. There are several old Toronto favorites in the co., and the play is very funny. Col. Robert G. Ingorsoll is billed for 5th and 6th.

OTTUMWA.

Mason and Morgan's Uncle Tom comb, 24th, to good business. Don't! I beg of you, make fun of this town because we have not had Pinafore before. You know amateurs don't count, so I did not mention the fact that home talent drew 1,200 people once on a time. Ann Eliza, nineteenth spouse of the late lamented B. Young, Esq., will tell us all about it 30th. Further, than this we know not.

Works as Hard as the Rest of Us.

[Spirit of the Times.]

This is the programme of a day's work by a veteran actor and dramatist who insists upon calling it play, and still holds his own, in any company, as one of the Gilded Youth: "I have people coming to my house at 9 a.m. on the Irish benefit business. At 10 I rehearse at Wallack's and at the Park Theatre, Brooklyn, at 12 m. I am due at the Herald office on business at 3:30. Have an appointment with my lawyer at 4:45. I dine with B., H., and the party at 6 sharp. At 8 I play Kerry, and The Shangrahan at 9. Don't forget that you are engaged for the supper at 11, and if you can pick me up anywhere during the day I shall be glad to have a chat. My share last week was \$1,893—not up to my usual figures, but £100 would be considered a gigantic share in London, and success does not elevate nor failure depress me." Bless his cheery heart! we should think not, indeed, at those figures.

PROFESSIONAL DOINGS.

—Joseph Brooks and S. M. Hickey have together leased the Rochester (N. Y.) Opera House at an annual rental of \$4,000. E. F. Benton, the present popular lessee, has under consideration the offers of two proprietors of theatres in other cities.

—C. S. Whitney of the Detroit Grand Opera House is in town. He reports the result of the season as being most satisfactory. Mr. Whitney takes Lawrence Barrett West under his management April 26, for a season of six weeks.

—The Bloom Brothers on the Bowery, have re-opened their establishment after the late fire, and are now prepared to fulfil all orders for the theatrical profession. Special attention is called to their latest Parisian novelties, and also to their dressmaking department which is now complete.

—E. V. Skinner well-known in the past among professionals through having had charge of all the theatrical traffic over the Erie Railway, makes a change April 1, going over to attend to the same branch of business for the Pennsylvania Railroad. Mr. Skinner is an affable gentleman, who is greatly liked among the people of the profession.

—A Cincinnati correspondent sending to our office to get a copy of last week's issue, writes: "To-day there is not a single MIRROR at any of our newsstands. I tried in vain at Hawley's, Perry & Morton's and Warren's. There seems to be only a demand for your paper, as I found plenty of other dramatic papers at all these places—THE MIRRORS had all been sold."

—The Tragedians of Kalamazoo opened in Chicago, at Hooley's Theatre, to a large audience, and, judging from the applause, the piece was reasonably satisfactory. Several changes in the company have been made, and others are to follow. The party is not yet in good working order, as the piece as originally written was prepared for certain specialty people, who was disappointed at the last moment. Both the piece and people are being rapidly put into shape, and a permanent success seems a reasonable expectation.

"Rochester Knockings."

Our Grand Opera House, says a Rochester paper, has always enjoyed the reputation of being an orderly and well-managed place of public amusement, a reputation which it has well deserved. Last evening, however, beneath that calm exterior were beats in whom the elements seemed to have combined to produce individuals of the most inendiary description. Before the curtain was rung up for the first act one elegant specimen of manhood stretched himself at full length on a seat in the gallery and refused to move an inch when the rightful claimants for that particular location appeared. He was not too drunk, but just drunk enough to be in good fighting mood, and after a lively resistance it required the united efforts of five stalwart special policemen to fire the intruder ignominiously into the street.

Manager Benton then read the riot act in few but expressive words, and for a time the address acted like oil upon the troubled waters. It was evident, though, that the boys were ripe for mischief, and they kept the people below well informed of their presence by darts made of programmes which they have learned to launch with exceeding great skill and accuracy. One of these bolts from above struck the ear of the gentleman who manipulates the hoarse bull-fiddle in the orchestra, greatly to his discomfiture, and others were shot around where the boys thought they would do the most good. There was no particular outbreak until the last act, but, then, for a few minutes, the players on the stage were secondary objects of interest. A big rowdy in the upper gallery commenced to create a disturbance. He was promptly collared and taken out of the house. In the midst of the row a glass globe was broken from one of the chandeliers, and, falling to the floor beneath with a crash, it so frightened a nervous gentleman that he left the house precipitately. It was rather exciting while it lasted, but in a short time order was restored and the play proceeded without interruption.

THE USHER.

*In Ushering
—LOVE'S LABOR'S LOST.*

Thursday last I attended a charming entertainment given by the Pot Luck Club at Irving Hall. Everybody present was supposed to be something of a celebrity in his or her way, principally in the fields of journalism and the world of letters. The club served a most excellent dinner that was essentially a literary repast in every sense of the word. I enjoyed pates from the hands of Julia Thomas the epicurean; a "Lullaby in Lobster" by Fanny Foster; some tarts manufactured by Mary Kyle Dallas, and beef a la mode prepared by Jennie June Croly. Joaquin Miller was to have made the coffee, but on account of the non-appearance of the Poet of the Sierras, there was none, (O mirabile dictu!) The poet John Savage presided at the soup kettle, and turned out a gumbo a la hexameter, that would have done justice to the chef at Delmonico's. Kate Field was there talking about "monologues" and "dress associations" to Dr. Fuller Walker. Clara Morris sent an after-dinner sentiment over the wires from San Francisco, that seemed to please everybody; and Anna Dickinson wrote to say she was so busy in meditating and perpetrating the second act of her new play that she would have to forego the pleasures of the Picnic.

The lady who originated and gave the first entertainment of the kind, Mrs. Marion T. Fortescue, well known in New York society and literary circles, wore a very peculiar but not unbecoming dress. It was made of newspapers, trimmed with newspapers, and her hat was of the same valuable material. I was glancing at this robe, of the newspaper newspaper, when some one presented me to the lady, mentioning the fact, in that peculiarly glad manner of people not connected with the press, that I was "on the New York MIRROR." "Your paper is represented," said she. "Here it is!" and she showed me a ruffling, or an insertion, or something made up of an editorial from last week's issue, and a part of this very department. "I see another dramatic paper is in your budget," said I, eyeing a blurred piece of Mary Anderson's alleged portrait that was published (gratis) in Hart's organ recently. The disfigurement in question appropriately made a half of the bustle, in conjunction with the Sunday Mercury. "You allude to the Dramatic News?" said Mrs. Fortescue; "oh, yes; it's somewhere there in the back. My maid takes the paper, I believe, and unbeknown to me she managed to slip it in. It's a horrid sheet, though, and I feel rather ashamed to wear it."

There is a rumor that Josh Hart and his variety company were engaged last week at a theatre in the Bowery. The rumor is probably groundless—at least we saw nothing in the daily press that would lead us to suppose that Mr. Hart had shed his profane presence on the metropolis in a managerial capacity at any very recent date. Even his prime henchman, Byrne the Blackguard, preserved an ominous silence.

American Actors Abroad.

The American actors in London during the summer season will be distributed as follows: Edwin Booth and Lawrence Barrett are "not going to act," although they will take all their costumes along in case of a theatrical accident; R. Raymond and the Florences at the Gaiety Theatre; J. S. Clarke and Sothern at the Haymarket; Boucicault at the Adelphi, and Mr. and Mrs. McKee Rankin at Sadler's Wells, under the management of Mrs. Bateman. We mention the Rankins last, but they start and open first, leaving here on April 2, and appearing on the 26th. They take with them an entire American company, and a very strong one. The London cast of The Danites will be as follows;

Alexander McGee..... McKee Rankin
Charles Godfrey..... W. E. Sheridan
William Wise..... E. M. Holland
Washoe-Washoe..... Harry Hawk
Stubbs..... P. A. Anderson
Grasshopper Jake..... J. G. Peakes
Bill Hickman..... M. Y. Lingham
Hezekiah..... G. B. Waldron
George Williams..... Little Bell
Nancy Williams..... Mrs. McKee Rankin
Sam..... Isabel Waldron
Henrietta Dickson..... Emma Marble
Sadler's Wells is too far out of London—it is like' Harlem in New York, or Over-the-Rhine in Cincinnati—but that will not count so much during the summer. Joaquin Miller is a greater favorite in London than here—a prophet and a poet still has no honor, comparatively, in his own country—and a play with his name to it is certain of distinguished attention. The novelty of an American company will also be attractive, although we need hardly say that most of the company are either of English birth or descent. W. E. Sheridan is one of our best leading men, and as he does not set up for a star, like most of our leading men who go abroad, he ought to be heartily welcomed. There is a strong trades-union feeling among English professionals, and it was displayed very nastily at the Haymarket when Sothern over Mr. and Mrs. DeVere (both English) and Mr. Holland (the son of an English father) to play in The Crushed Tragedian; but when so many English actors are so warmly received here—when, in fact, our stage is overrun with them—and when whole English companies, like that brought out by Messrs. Perdicaris and Bandmann, received treatment so fair as to exceed their merits, we hope that the English actors at home will have sense enough to welcome the Rankin party as brothers and sisters in art. The characters they are to play are now seen that there will be no room for odious comparisons, and we believe that there is talent in The Danites company which England will be very happy to persuade to remain in the tight little island. Haverly's Mastodon Musters will also visit London, and then, for the first time since the visit of Leon and Kelly, the old-established Moore and Burgess Minstrels, at St. James' Hall, will have to look to their laurels. Haverly intends to succeed by force of numbers as well as talent, and his six end men and seven jig dancers, six baldadias and seven banjolists, will cause Pony Moore to sing, with Captain Corcoran:

Say, why is everything
Either at sixes or at sevens?

We should like to see the looks of the bold Britishers when "40—count 'em—40" first stares them in the face from Haverly's posters on Willing & Co.'s boardings! Mr. and Mrs. Nat Goodwin (Lizzie Weatherlys) will spend the summer abroad, and then Mr. Goodwin will return to play the Frolics again, Mrs. Goodwin remaining a year in London for the benefit of her health.

The Davenport Week.

[Editorial in Albany Argus, 29th.]

Fanny Davenport will effect her reappearance during the present week at the Leland Opera House, supported by a dramatic company of exceptional ability, trained under her own management in the dramas to be produced. The Eastertide festival will thus be rendered notable here by the fact that the inclination of society to make up, in elevated pleasure, for the restraints of the Lenten period will find a capital opportunity for its expression. The plays in which Miss Davenport will appear are those in which her rare abilities and thorough culture are attested at their best. They take a strong hold on the fancy and the feeling of the public. Whether in dramas of romance, of passion, of frivolity, or of suffering, solicitude and sacrifice, this actress exhibits strong and well graduated power, finish as well as force of interpretation, an excellent appreciation of the literature as well as the life of the parts assumed and a consummate realization of the requirements of the scenery, attire and business of the plays. Her career has always been on the stage. Her father was one of the greatest actors of his generation. Her mother is an actress of much versatility, and as a dramatic instructor her success and reputation are very marked. The daughter has thus on both sides the right to dramatic fame and the record and surety of the best tuition in her art.

That in the opinion of the critical Miss Davenport is now at the head of her profession in the United States is owing not more to signal advantages of mind and person, or to the great histrio stock from which she springs, than to the fact of patient, hard and persistent study. Her rise has had nothing phenomenal about it—just as her acting has nothing uneven or disproportionate about it. She began when a child in the primary parts, and has thoroughly mastered each successive step. Quickness and capability made her stay in the minor departments of her art shorter than that of others, but she learned each one of them well and went to the front neither by favor nor sheer audacity, but by right of tried and proved powers. Her success in comedy and in society plays would alone have sated the ambition of those content merely with success and recognition; but she deliberately went from unequalled approbation in them and dared the exacting chances of the melodrama and of tragedy. Therein her strength and art were nobly vindicated. She assumed characters which not merely subordinated but suppressed her personality, and her success in them was the result of intellectual qualities alone. In this Miss Davenport has had no imitators, to say nothing of equals, in her period so far on the stage. Other beautiful women have picked parts which they could very largely enact by the easy and complacentfeat of being themselves and talking the lines, as a pretext for their appearance and adornment.

Even in dramas in which her personality was fitted perfectly to the parts she took, Miss Davenport made her successes intellectual and sympathetic rather than personal. This caused her higher successes in higher roles to be no surprise to those who had observed her selflessness and the sincerity of her acting in all her characters. Her dramatic career has thus been legitimate and exemplary and is worthy of constant reference for the adoption and encouragement of others. The present season of Miss Davenport has been the most successful of any she has ever played, and more successful than that of any other star in the States. Since her appearance here in the early fall, Leah has been added to her repertoire, and with very marked success. The reception of Albany to Miss Davenport should be ardent, earnest and marked by great throngs of intellectual people at every entertainment. Every play in which she will be seen will minister to instruction and pleasure in large measure. Her coming should be made a proof that dramas and acting of the best kind can rely on the largest patronage of a cultivated capital.

A Just Tribute.

In commenting editorially upon the failure of Mr. William D. Gemmill to establish the Philadelphia Chestnut as a first-class stock theatre, the Times of that city says: "The effort which Mr. Gemmill has so bravely maintained for five years past—with exemplary zeal, if not always with complete discretion—to support a theatre upon a higher plane than that of the mere showman, a home for the decent drama, where good plays should be well presented by resident actors, has met with failure. In the existing state of the theatrical business it required some courage to undertake this enterprise, but Mr. Gemmill went into it with a sincere devotion to dramatic art which will always be remembered to his honor. He has made the Chestnut a theatre for gentlemen and for ladies; a place where one could always go with self-respect and feel at home in its clean atmosphere. There has been an attention to dramatic proprieties, a liberality and carefulness in the appointments of the stage, and a general air of elegance and refinement about the whole theatre that is as rare as it is agreeable. But there is more than this to be said for Mr. Gemmill's management. He has made a very earnest effort to support a good company here, and to give good plays, and though, from an artistic point of view, his course has been somewhat wavering, it has displayed so much of earnestness and intelligence that it well deserved success. That this effort is now abandoned simply means that it is no longer possible to maintain it. Mr. Gemmill has not lacked for public sympathy, but the practical results of his experiment have shown that Philadelphia either would not or could not support a stock theatre, a conclusion which other managers had reached long before. Mr. Gemmill accordingly has surrendered to the inevitable and will hereafter conduct his theatre in accordance with what is now the almost universal system. His experience will probably suffice, for some time to come, to deter anyone else from a theatrical enterprise in which the claims or art shall be reconvened at the expense of the managers pocket."

"There are very few stock theatres left in this country now, even in New York. The expense of maintaining a capable company is so great that it does not pay, in the face of the competition from traveling combinations, and now that good companies can be so easily carried from city to city the field for resident companies is necessarily restricted, if not altogether destroyed."

—Helmer & Gluth, theatrical wigmasters, are rapidly growing into popular favor. Mr. Helmer is a very accommodating gentleman and with the aid of Mr. Gluth the firm is making rapid progress.

Special Rates.

The following from the Chicago Tribune will interest managers and agents: The agreement made Feb. 1, 1880, by the roads centering in St. Louis regarding special rates from that point to Chicago, Cincinnati, Louisville and all points East, did not prove satisfactory to all the roads. A new agreement has now been made, which has been signed by all the roads, and which, it is believed, will be carried out in good faith. It provides the following special rates from St. Louis:

Theatrical rates—To Chicago—Five to 9, inclusive, \$7.25 each; 10 to 18, inclusive, \$7.25 each; 19, \$132.75 for the whole party; 20 to 27, inclusive, \$6.75 each; 28, \$184 for the whole party; 29, \$185.25 for the whole party; 30 to 36, inclusive, \$6.25 each; 37, \$226.25 for the whole party; 38, \$227.50 for the whole party; 39, \$228.75 for the whole party; 40 to 45, inclusive, \$5.75 each; 46, \$259.50 for the whole party; 47, \$260.25 for the whole party; 48, \$281 for the whole party; 50 and upward, \$5.25 each. Double the above rates for round trip. Rates from East St. Louis 25 cents less than above. One free pass to advance agent of troupe. Special train, not to exceed two passenger-cars and one baggage-car, \$400. For three passenger-cars, \$450; each additional car, \$150. Sleeping-car to be considered as coach, and if used for night run, berths to be charged for additional at the regular rate. If used for day run, \$50 additional per car to be charged.

For troupes of not more than twenty, using their own car, the rate will be \$180, and for each additional passenger over twenty the rate will be \$9 per passenger.

To Cincinnati or Louisville—1 to 4 inclusive, \$8; 5 to 10 inclusive, \$7.50; 11 to 19 inclusive, \$7; 20 to 29 inclusive, \$6.50; 30 or more, \$6; for 6 to 9 inclusive, one pass; for 10 to 24 inclusive, two passes; for 25 or more, three passes; \$2.50 per passenger additional to be charged to Cincinnati via Louisville.

Parties of less than five must be accredited by manager of theatre as having played in St. Louis. Special train, \$350. Sleeping-car privilege to be charged for at the regular rate.

To Indianapolis—1 to 19 inclusive, \$6.25; 20 or more, \$5.50. Double the above rates for round trip. Rates from East St. Louis 25 cents less than above. For 6 or more, one pass.

To Terre Haute—1 to 19 inclusive, \$5.25; 20 or more, \$4.75. Double the above rates for round trip. Rates from East St. Louis 25 cents less than above. For 10 or more, one pass.

To New York, \$20; Philadelphia, \$19; Washington, \$18; Baltimore, \$18; Harrisburg, \$17; Buffalo, \$15; Pittsburgh, \$13; Cleveland, \$12; Columbus, \$10; Toledo, \$10.50; Detroit, \$12.

Above rates may be made for any party who may be accredited as professionals by theatrical managers in St. Louis. To competing points common to Chicago and Alton and Kokon and Northwestern railroads, 10 or more, two-thirds of regular rates. For theatrical parties of not less than 10 on solid limited tickets to competitive points, a reduction of 25 per cent. may be made from the unlimited tariff rate. This shall apply to all points to which special theatrical rates are not made.

Goldmark's New Opera.

[Extract from a Foreign Letter.]

We have all heard of the Queen of Sheba. I think that in most minds she is inseparably connected with a Sunday-school book and a camel very much out of drawing. We had supposed that she, at least, the friend and guest of the wisest of men, was above the breath of slander. But hear what has come to light. A new opera by Goldmark has been brought out this winter in the principal cities of Germany. It was given here in a succession of acts characteristic of the clan. Ma, Look at Him! a laughable sketch, opened the performance. Then came Harry Lloyd, author, vocalist and composer, with a budget of songs; the Dutch Mendelssohn in an act called Off for America; Carrie Boswell, vocalist; the Morton and Eddie Brennan, song-and-dance; Harry Muller in Irish specialties; Norton and Woods in a musical act called What Shall We Do Next? Minnie Clyde in her favorite songs; Morgan and Muller in their latest production, The Irish Holiday, and then the realistic story of the Catskills, which closed an unusually long performance.

The Variety Theatres.

For some time past the variety theatre manager has been unusually careful in the selection of his cards for Easter week, and on Monday evening opened his house with an augmented company and a carefully-prepared programme of "unprecedented attractions." The audiences everywhere Monday night were large, and the entertainment offered much better than the average.

At Manager Aberle's Eighth Street Theatre Joseph P. Winter is drawing excellent houses. The attraction is a well-constructed melodrama, called Daniel Boone. The stock company offered the star adequate support, and a very fair representation of the adventures of the historical Kentuckian is given. An olio precedes the play, in which the Jackits-Chrys Japanese troupe have first place. Following in rapid succession come Devilin and Tracy, Virginia Stickney, Mary Diamond, and many others in their specialties. On Monday, April 8, Lena Aberle will take a benefit, on which occasion an unusually strong bill will be offered by the stock company and numerous volunteers from other theatres.

The London was literally jammed Monday night with an audience loud in its demonstrations of approval of Manager Donaldson's feast of good things. Most prominent among the bright constellation of stars were the inimitable quartet, the two Murphys, Shannon and Mack. It is unnecessary to say that these four comedians are favorites at the London. They received Monday night positive ovation. The programme opens with a sketch called Ici l'On Parle Francaise; then came Gibson and Binney in their Lancashire clog; Dick Rowe, an excellent contortionist; Murphy and Mack in one of their screaming acts called Troubles in America; Mlle. Barrett, vocalist; Campbell and Burke in their lightning change act; Murphy and Shannon, the great German team; Mollie Wilson, a pleasing serio-comic; Carolla and Victorelli, gymnasts; the Deckstaders, Ethiopians of the best kind; McLean and Heath, in their new act, Oh, Come, Si; Raymond and Murphy, Irish vocalists, and lastly the champion shot, Ira D. Paine, who gave a matchless performance of glass-ball shooting. The Rivals, in

THE ACTOR'S FUND.

A Chat with a Manager's Daughter who is Interested.

The daughter of the manager of a prominent uptown theatre—a very uptown theatre—sat apart from everybody else at the "Pot-Luck Picnic" in Irving Hall, last Thursday afternoon, sipping claret punch and listening to a piano recital by Sig. Villanova. THE MIRROR representative saw his chance, and swooped down upon the young lady like a bird of prey.

"May I sit down and talk with you a moment?" asked the scribbler.

"If you like," replied the fair one, with a glance that would have pierced his heart, if he had not realized that he had a duty to perform and that he must not take advantage of the fact of his being connected with that great tribe of heart-breakers, the newspaper men. "Won't you have some aromatic punch?"

Now, a glass of aromatic punch is always welcome to the ever-thirsty scribbler, but when that aromatic punch is offered by a pretty young girl, with the daintiest of hands and the brightest of blue eyes—why, the temptation is wholly irresistible, and even the most rigid of rigid total abstainers would be pardoned for drinking himself tight under the circumstances. THE MIRROR man succumbed, body and soul, dropped into a seat and began studiously drinking in the aromatic punch and the smiles of the manager's fair daughter.

"I wish to interview you, Miss X—," began the reporter.

His sentence was interrupted by the rattling of cups and knives and forks, which was a reminder that Sig. Villanova had finished his pianoforte pyrotechnics and that the Pot-Luck Club and its guests were appling religiously, as in duty bound.

"Interview me?" replied the young lady, in a very surprised and somewhat shocked tone. "For what purpose, pray?"

"For the purpose of giving the readers of THE MIRROR your opinions concerning the Actors' Fund. You've read of it, Miss X—?"

"Oh, yes," said she, "I've read of it, but I fear my poor little ideas will hardly do the cause any good, after the very excellent ones advanced by Mr. Palmer and the other gentlemen who have spoken on the subject; would they?"

The reporter said that they would be invaluable, that the poor little ideas of such a charming young person would be devoured with the keenest zest and appreciation by the many people to whom THE MIRROR is a weekly necessity. And he added many other similarly gallant remarks that might have been ascribed on the one hand to the appalling influence of the manager's daughter's eyes, or the equally appalling influence of her "aromatic punch."

"If I thought that my views would be of any aid to you or the Fund, I should be very happy to give them to you," said Miss X.

"They will no doubt have a very excellent effect," replied the reporter; and this assurance satisfied the young lady, who forthwith began talking very fast and very earnestly about the subject in hand.

The conversation was broken and interrupted now and then by songs and speeches at the other end of the room, but the following is the gist of what she said.

"I take a very great interest in the profession, and so does my father. He thinks there ought to be a Fund of just such a character as that THE MIRROR is agitating, and I agree with him perfectly. The actors are so generous and so ready with their own services whenever they are required for charitable purposes, that I think their generosity should be recognized, and if not fully, at least in part, reciprocated by the people who derive so much pleasure at their hands. You know to what extremes poor Mr. Venturoli was forced by poverty and misfortune—begging and soliciting bread from door to door and street to street. There was a case that surely shows the need of an Actors' Fund, and one that should act as an incentive toward its instant establishment. Hers was a pitiable record of suffering and distress, a record that seems incredible in a city of wealth where she was well and honorably known. Every good man and every good woman of the dramatic profession or interested in its welfare should be impressed with the necessity of some such organized form of relief as that which you propose, and I know that when the matter is well under way they will do their best to forward and accomplish the object desired. I am not a man, therefore I cannot do all that I would, but I am a woman, and like the rest of my sex, I can at least have my say, and spread the plan of the project among all my friends, and in that way assist in enlisting their sympathy and their more substantial aid."

"Your sentiments do you credit, and they may do much more. Who knows?"

The chairs and tables were already being cleared away, and dancing had commenced.

"I won't keep you any longer, Miss X—," said the reporter, as he espied a young gentleman looming up, who evidently had designs upon the young lady's "Order of Dancing."

"Won't you have another glass of aromatic punch?" said she.

"No, thanks; I've imbibed quite enough."

The young man, sure enough, coming up just then, captured Miss X— for the next waltz.

"Do you intend to print everything I've said?" asked the young lady.

"Every syllable."

"But you won't tell my name, Mr. MIRROR, will you?"

"Certainly not, as you wish it."

And then the charitable manager's daughter danced away and was lost to view in the crowd of rapidly revolving Pot-Luckers.

—Bridgeton, N. J., is to have an Opera House.

—Gov. Tabor of Colorado is going to build a new Opera House in Denver.

—M. B. Leavitt and Marcus Mayr sail for Europe in May.

—Twelfth Night will be added to Robson and Crane's repertoire next season. It will be rearranged.

—Sidney Rosenfeld's Very Merry Mariner is to be done at the South Broad, Philadelphia, this month.

—The Minnie Palmer management (Mrs. Kate Palmer, Minnie's mother) has rented the San Francisco Minstrel Hall for four weeks, beginning May 3. The little lady has been modestly successful on the road, and may do something in New York, although none of the regular managers would agree to have the combination at their houses on any terms.

THE BOUCICAULT BROIL.

Agnes Robertson Suing for Divorce and Maintenance.

Late on Saturday afternoon last, Col. George Bliss obtained the signature of Judge Donohue of the Supreme Court to an order for the arrest of Dion Boucicault, the playwright and actor, upon the complaint of his wife, Mrs. Agnes Robertson Boucicault, herself an actress of extended fame. This was preliminary to proceedings for a divorce, the arrest being deemed necessary because Mr. Boucicault, having closed his engagement at Wallack's Theatre last night, was about to leave the city. Early in the evening Mr. Boucicault was served with the order of arrest by Mr. Davidson, the Sheriff's Order-of-Arrest Clerk, and Deputy Sheriff McConigal. These officers found him at his rooms over Pinard's at 6 East Fifteenth street, where he was dining. They assured him that they had no desire to inconvenience him unnecessarily, and that his liberty would be promptly secured by obtaining bondsmen. The bail required was \$9,000.

Mr. Boucicault sent a messenger to the residence of Mr. Theodore Moss, the treasurer of Wallack's Theatre, with a note explaining the situation and requesting him to bring with him another person able and willing to go on his bond. In a short time Mr. Moss arrived, accompanied by Mr. Lester Wallack. These two furnished bail in the sum of \$9,000 each. Mr. Moss acknowledging the ownership of suburban property valued at \$300,000. These bondsmen were accepted, and Mr. Boucicault and his friends went to Wallack's Theatre, where he and Mr. Wallack both impersonated characters in the play of *How She Loves Him*.

Mrs. Boucicault is familiarly known as Miss Agnes Robertson. She was born in Edinburgh, Scotland, in 1833. Before she was eleven years old she appeared in public in concerts. At thirteen, in Hull, England, she began her theatrical career. Her first appearance in London was as *Nerissa* in *The Merchant of Venice*, at the Princess' Theatre. She was married to Mr. Dion Boucicault in 1853—the year of her first visit to this country. She made her New York debut at Burton's in Chambers street.

She says in her complaint that she is the wife of Mr. Boucicault, and "has been since September, 1853; that they lived together as husband and wife until 1870, and that they never have been divorced, though since 1870 they have lived separately and apart through a portion of the time, but not recently under the same roof."

Upon her arrival in this country Mrs. Boucicault joined her husband, and both acted in Booth's Theatre in a round of the characters they had previously rendered popular in this city. Before that gossip in theatrical circles had declared the actor and actress to be on angry terms with one another. This joint appearance in public did much to silence these rumors. Mrs. Boucicault is now living in Sixteenth street in this city.

"She has always conducted herself as a true and faithful wife," the complainant reads, and has never consented to or condoned the infidelity of her husband; that the defendant, in violation of his duty to his dependents, has at various times during nine years past been unfaithful to his vows in the City of New York, in London, England, and elsewhere, with one Catharine Rogers, otherwise known as Mrs. Davis; that he has lived with said Catharine Rogers during said period, and has so lived in this city at various times within a year past, and that he is the father of her child, a boy, who is now living, and that they yet live together; that the said defendant has admitted to dependents that he had lived and was living with said Catharine Rogers, and that it is a matter of notoriety, well known to his friends and associates, and not concealed or attempted to be.

"Deponent further says," the paper continues, "that the defendant is about to depart from this State, and that he has, as defendant is informed, no present intention of returning to this State, except to pass through it; that it is announced that his engagement as an actor at Wallack's Theatre in this city will close this evening, and that he is announced to appear in one of the theatres in Baltimore on Monday evening next, and that he is to sail for Europe on April 10, 1880, to be gone indefinitely. Deponent further says that defendant is wholly without income or present means of support, though she owns a house in this city which is mortgaged to about two-thirds of its value, which is less than \$25,000, and which has produced no income for a year past; that she has by the defendant five children living, of whom three are minors, and two of whom are dependent on her for support; that the three minors are aged respectively 17, 13 and 11 years, and that the eldest of the three is a permanent invalid; that in the endeavor to support them she has incurred debt and exhausted what means she had; that the defendant has from time to time paid her support and that of his children, but has done so irregularly and in amounts inadequate to her reasonable support and the support and education of her children; that the last such payment was made in October last, when he deposited to her credit £33, that he has recently proposed to enter into an agreement with her and a trustee, by the terms of which he was to pay her £600 sterling annually, in equal quarterly installments, which sum was to be solely for her support, and not for that of the children; that by the same agreement he was to pay the debts of the defendant already referred to, not exceeding \$2,000 in amount, payment to be made within forty days after the execution of the agreement; but that, as a condition of the execution thereof by him, the said defendant required defendant to yield up and surrender to him the custody and control of the said three children; that defendant has in her possession the engrossed copy of said proposed agreement, which was sent by the counsel of defendant to her counsel."

Finally, Mrs. Boucicault says that in this paper her husband repeatedly refers to her as his wife. She asks for bill of divorce with an order for an adequate sum annually for her support, a sum in keeping with his means and her station. She desires the custody of the three children who are minors. She fears her husband will leave this State and render the action of the court ineffectual. She says she was married in this State, and that both she and her husband now live within its boundaries, where also the alleged infidelities were in part committed.

She concludes by saying that five years have not elapsed since her discovery of his infidelity, that she has not lived with him since, and that his alleged offences were committed without her consent, connivance, or procurement.

—Joseph R. Burgess, a well-known minstrel, died in Providence, R. I., 28th.

Mr. Dion Boucicault sat at his writing table hard at work on Sunday when a reporter called on him at his residence in Fifteenth street. The playwright declared that it was very much against his inclination to talk upon the subject of the complaint made by Mrs. Boucicault before Judge Donohue, but as the matter had reached the public there was no longer any reason why he should not break the silence he had imposed upon himself for years. "In view of the fact," he said, "that some time must elapse before the charges made by the lady and published can be answered in open court, and as society might form an opinion founded on a one-sided statement, I am forced to repeat the other side of the story outside the circle of intimate friends. I am very reluctant to drag my family affairs before the public in any way, but as matters now stand there seems to be no alternative. I have plenty of other things demanding my attention, and here I am. Well, sir, you came for my story and not for my feelings," and the actor buried his face in his hands. After a moment's effort to regain composure and master the sentiments that were swaying him, he went on:

"More than eleven years ago, I put the lady away for good and sufficient cause, and have not lived with her since. Nevertheless, she has been supplied at all times with ample means of support. I left England in August, 1876. Since then she has dissipated \$36,000, I left her in possession of my house in London, the home where she and her children had lived for thirteen years. She deserted it in 1877 and bought and furnished another house, to which she removed her children in defiance of my urgent objection. From that time she began to lead such a mode of life and to encourage associates of such character that she alienated her elder children, who consequently separated from her, and so remain. She visited New York every year to obtain sums of money from me, and on each occasion she succeeded. Last Spring she secured over \$8,000, of which amount she lent \$5,000 to a friend, with whom she returned to London. But on arriving there she circulated the report that she was penniless and destitute.

"Mr. S. L. M. Barlow, who kindly undertook to represent her, has been for some weeks engaged with Mr. O'Gorman trying to arrange matters. These gentlemen offered, on my behalf, that her debts should be paid and she should receive \$5,000 a year for her private expenses if she would consent to make a home with her younger children; but if she persisted in pursuing her present mode of life and entertaining objectionable associates, then I would give her only \$2,500 a year. Mr. Barlow informed me she preferred the latter arrangement. These negotiations were under consideration on Friday last, when the lady, without I believe, the knowledge of Mr. Barlow or of Mr. O'Gorman, employed another legal adviser and sprung this new demand by surprise. When the order was served on me last Saturday I was informed that the new legal adviser was waiting and ready to settle the case and there, and to withdraw the suit if the settlement was satisfactory—if, in other words, I would give the lady off. I declined the interview. I regret to take this view of the transaction, but my intention to leave the effect that Augustin Daly charges Fanny Davenport a royalty of \$300 a week for Pique are groundless. Mr. Daly would not forget so far the debt of gratitude he owes Miss Davenport for the assistance she rendered him at the Fifth Avenue Theatre in his dark days.

—Lester Wallack, A. M. Palmer and Sheridan Snook have united in petitioning the Board of Aldermen not to pass the ordinance providing for licensing ticket speculators. They say that if let alone the business will die out, but if legalized, recognition will be given to a trade only approved by the wealthier class of people.

—The Troy Budget says: "Some years ago, while Fanny Davenport was at the zenith of her career at Daly's Theatre, New York, the man who is now her husband was playing little utility parts at the Opera House in this city, and went through the Winter without an overcoat." Very true; and it happens that he was under the person now playing low comedy in his wife's company at \$12 a week. The more credit to him.

—Conly, George A. Conly is the first American vocalist who has ever taken the position of principal basso in the Italian Opera in London. The London Times pronounces his voice "an organ of superb timbre," and compares it favorably with that of Carl Formes. During the gentleman's sojourn in Europe he has acquitted himself creditably in both Italian and English opera. Mr. Conly is a native of Philadelphia, and appeared first in opera with Caroline Richings' English Opera troupe.

—Lester Wallack will introduce her monologue to the New York public at Cluckering Hall on April 19. It is entitled "Eyes and Ears of Nelly's Niblo's Theatre."

—April 19 John T. Raymond appears at the Grand Opera House.

—Hayden Tilla, the tenor, has joined the San Francisco Minstrels.

—Joseph Murphy is to appear at Haverly's Niblo's Theatre shortly.

—Fanny Davenport opens for two weeks at the Boston Museum May 3.

—The play of Daniel Rochat has been forbidden in Alsace and Lorraine.

—Tony Denier's Pantomime troupe appears at the Windsor April 12.

—The profits of Mary Anderson's present season will approximate \$45,000.

—Ida Van Courtland is a late addition to Power's Dr. Clyde combination.

—Uncle Dick Hooley is meeting with success in Boston. We are glad of it.

—Rose Lisle is playing Gervaise in *Drink* with the Boston Theatre company.

—Charles P. Brown is to write a libretto for an opera by Prof. S. A. Pearce.

—R. E. Stevens connection with Fanny Davenport's combination has ceased.

—Tony Pastor opens his traveling season at the Philadelphia Walnut on Monday.

—E. H. Gunge will have a benefit at the Union Square next Thursday afternoon.

—Pearl Etinge is playing this week in Wives at Col. Sinn's Theatre, Brooklyn.

—Mr. and Mrs. Florence have passed nearly thirty years of double blessedness.

—George Thatcher is to have a benefit at the San Francisco Minstrel Hall next Wednesday evening.

—Clinton Stuart (Walsingham) has joined John T. Raymond's company. He appears as Clay Hawkins.

—Abbey & Hickey's Humpty Dumpty opens at the Philadelphia Academy for two weeks April 19.

—Barney Macaulay's company passed through New York City on Monday, on their way East.

—John Dingess, late of the Widow Bedott combination, goes in advance of Tony Pastor.

—Cassidy's Arabian Night filled a very profitable engagement at the Pittsburg Opera House last week.

—Louis James and wife (Marie Wainwright) will probably take out a company of their own next season.

—Bangor, Maine, is determined to have an Opera House. Bangor, Maine, should be encouraged in her determination.

—Twixt Love and Duty is the name of a new play written for John E. Owens by Dr. Callaghan of San Francisco.

—Frank Cusiman of the Mastodons has bought his in their a house and lot. Frank is in every way an exemplary minstrel.

—Fannie Beane and Charles Gilday travel with Tony Pastor. They are among the neatest of the neat in the sketch business.

—J. H. Haverly has bought D. R. Locke's interest in Widow Bedott—for which he paid a good round sum. Locke will not retire from the theatrical field, having something in view for next season of which he has great hopes—a debutante they say.

—SAMUEL FRENCH & SON,

3 East Fourteenth street, N. Y.

PERSONAL.

HARKINS.—Will Harkins dropped in to see us on Monday, looking well and handsome as ever.

AT LAST.—Agnes Robertson comes to her senses and does what she ought to have done years ago.

WILTON.—We are pleased to know that Miss Ellie Wilton is recovered from her recent severe illness.

CHANDOS.—Alice Chandos has assumed, at short notice, the role of an heiress. About \$70,000 is the amount.

JORDAN.—Mabel Jordan is lying ill at her home in Twenty-third street. She is suffering from rheumatic fever.

LEWIS.—James Lewis does not go to Daly's next season, as has been reported, but takes Harry Beckett's place at Wallack's.

LEE.—Amy Lee seems to be captivating all the Western press men, to judge from the gushing notices she gets everywhere.

AN ACTING FAMILY.

Death of Alice Wren, One of its Conspicuous Members.

Alice Wren, a member of the well known Wren family, and late of Gus Phillips' company, was buried from her late home in Williamsburg on Thursday. Miss Wren was a remarkable woman, and her life experience was full of vicissitudes. Her parents were actors, and their nine children have nearly all figured on the stage in one capacity or another. Prior to the war the Wren Juveniles were a well-known organization. The company disbanded when the war broke out, and her mother, who was a patriotic woman, applied for the position of nurse in the Sixty-first New York Volunteers, of which two of her sons were members. When fears were entertained of an invasion of Washington by the Rebel army, Mrs. Wren went to Washington, taking her two daughters, Alice and Martha, with her. The wounded and dying were being sent back from the front by hundreds, and hospital facilities were extremely limited. Mrs. Wren, at her own expense, established a hospital and offered her services as matron. She toiled without compensation. Her two daughters, though very young, acted as nurses.

When peace was declared the Wren company was again organized and went on a Southern tour. The musical education of Alice had been attended to in her early youth, and her pure, sweet voice gained for her many encomiums from the public and the press. She essayed small parts, and was looked upon as a prodigy. When the company returned from the South Edwin Eddy secured her services, and with him she traveled all over the country. In 1870 Mrs. Wren died, and shortly afterward Alice and her sister Eliza made a trip to California, and it was on the way there that the young lady first exhibited the bravery and firmness of mind for which she was ever afterward noted. The company with which they were traveling had a skirmish with the Indians, and while the other females were terrified with fear Alice acted like a heroine. The young woman, who was then scarcely sixteen years of age, received a good offer from Mme. Cora, the celebrated ventriloquist, and with her started for Australia on what afterward proved to be a seven years' trip around the world.

Alice Wren was known on the bills as a "second-sight" artist, a character in which Haide Heller has since become so famous. They went to Australia and thence to New Zealand. From there they returned to Australia, and then proceeded in turn to Oceanica, South Africa, Natal and back again to Australia. Alice was a great favorite in the latter place, and literally coined money there. They then went back to Natal, and about that time news was received here that Alice had been killed. No tidings were received of her for some time, and her family mourned her as dead. Shortly afterward word was received that she was alive and well and still on her travels. While in Zululand one of the native princes fell in love with her, and insisted upon making her his wife. He offered the manager twenty head of oxen for her, and his efforts to secure her at last became so offensively strenuous that the company was compelled to leave in the night. They then passed through the West year 1877 returned to America. While in the foreign lands the young girl experienced many hairbreadth escapes, and on several occasions the New York papers reported her death.

Upon her return Miss Wren went on a lecturing tour, taking for her subject "Around the World." She proved a success upon the platform, but the old longings for stage life again took possession of her, and when "Oofy Goof" started out with his Under the Gaslight company she became a member of it, taking the part of Peachblouson. Seven weeks ago, while playing in Binghamton, Miss Wren became suddenly ill and was compelled to return to her home in Williamsburg. She sank rapidly, and on March 16 she died. The physicians who attended her said that a complication of diseases carried her off, but her brothers, Assemblyman George Wren and Oliver W., of the Princess Toto company, are of the opinion that she contracted the disease in Africa which ended in her death.

While in South Africa, a little insect known as the "tzeck," something similar to our native woodtick, made its way under her flesh, and it is believed poisoned her blood. The insect is most deadly in its effect upon cattle. Miss Wren constantly complained of pain in the member supposed to have been affected. Rev. Mr. J. J. White preached the funeral sermon on Thursday last, and many notable persons were present. The coffin was literally covered with flowers. The body was followed to the grave at Cypress Hills by a large number of mourning friends and relatives. Among the latter were Assemblyman Wren, Oliver Wren, Martha Collins, wife of James Collins of Cincinnati—brother and sister of the deceased—and the other members of the family who had been her companions when she first appeared in public.

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HOUSES PACKED TO THE DOORS
IN CINCINNATI NIGHTLY.

Unsolicited notices by the Enquirer, Commercial, Times, Gazette, etc., of March 23, 1880:

NOTICES OF THE PRESS.

HEUCK'S OPERA HOUSE.—Mitchell's Pleas-
ing Party, a jolly company of fine comedians,
made their first appearance at Heuck's last
evening in an extravaganza called Our Gob-
lins, before an audience that packed the thea-
tre to almost suffocation. The company made
the biggest, most genuine hit of any that have
appeared in this house since it has been a
theatre, and this is saying a good deal, as, this
season especially, some fine attractions have
filled time at this house. The company com-
prises Wm. Gill, the well-known comedian
for several seasons the stage manager of the
Colville Company; Charley Drew, a Cincin-
nati boy, an excellent vocalist and actor;
Frank Wilson, at one time of the famous team
of Mackin and Wilson, but who has for several
seasons been on the legitimate stage, and is
one of the rising young actors of the day; Elinor
Deering, a charming lady, as well as a
actress and singer, and last, though far from
least, Amy Gordon, a young, beautiful and
highly accomplished artiste, whose voice
would do credit to any company.

The fun commences at the rising of the cur-
tain, and it continues till the lag of the piece.
In addition to any amount of lively popular
music of the day, solos and concerted pieces
are introduced, which are magnificently ren-
dered. The play and the company are after
the style of the famous salisbury Troubadours,
and we have no hesitancy in pronounc-

ing them fully as good if not a superior organi-

zation. There has not been an entertainment
in our city this season that gave any better
satisfaction than did Mitchell's Pleasure Party
at Heuck's last night, and the week will be
one of the successes of the season.—CINCIN-

NATI ENQUIRER, March 23.

HEUCK'S OPERA HOUSE.—The brightest, rac-
kest, funniest, most musical and withal re-
finest entertainment ever given in this house
came from W. C. Mitchell's Pleasure Party
last night, in the shape of the extravaganza
Our Goblins. It is a lyrical burlesque after
the style of those given by the Troubadours and
Pullman Tourists, and is certainly equal if
not superior to either of them. The roles are
taken by William Gill, formerly leading com-
edian of the Colville Company; Charles H.
Drew, the well-known tenor; Francis Wilson,
a good burlesque actor and singer; Elinor
Deering, a neat actress and singer, now suf-
fering from cold, and Miss Amy Gordon, a
charming vocalist. Through the medium of
a vision the characters are made to illustrate
life on the Rhine (in Germany, not Cincinnati)
seven centuries ago, as well as at the present
time. The idea is unique and well carried
out. The scenery is very handsome. The house
was crowded last evening, and a big
week is of course assured.—CINCINNATI COM-
MERCIAL, March 23.

FOR DATES ADDRESS AS PER ROUTE.

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